

SCHOOL ARTS

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the art education magazine

Design and Space Organization in Art

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using this issue



In cooperation with the Container Corporation of America, design students of the University of Illinois experimented with paper folding to determine physical and esthetic possibilities of the medium as well as practical uses for their constructions. Professor Edward Zagorski, instructor, gives us a firsthand account of the project on page 5. Robert Freimark's discussion on woodcuts, page 11, is one of several related to the season. A mother and art educator tells how painting relieved the tensions of a three-year-old on page 15. Burt Wasserman discusses the making of photographs as an approach to design in high school on page 19.

A prominent classroom teacher, Ruth Flurry, starts a series of articles on Teaching Art in the Kindergarten on page 23. Sister M. Joanne starts a series of articles on a meaningful approach to art in the high school, page 27. Several short articles feature Ideas You Suggest, beginning on page 29. The popular series on Art and the Home, and Why People Create continue on pages 31 and 33. Howard Collins discusses a famous painter, Delacroix, in Understanding Art. The other regular features have interesting subjects. Most of the articles include principles and ideas applicable to a wide range of grade levels. Situations discussed cover every age from pre-school and kindergarten through elementary, secondary, and college levels. We believe it is a very good issue, and we hope you will feel the same way about it.

Christmas displays at the New York Prang Studio, American Crayon Company, are always interesting. This was 1958 one.

Lowenfeld and D'Amico Reprints Available Two of the most significant articles published recently in School Arts are available as reprints. Viktor Lowenfeld's October 1959 article, *Creativity and Art Education*, is available at the following cost prices: 1-9 copies, 25 cents each; 10-24 copies, 20 cents each; 25-99 copies, 18 cents each; 100 copies and over, 16 cents each. Victor D'Amico's September 1958 article, *Coming Events Cast Shadows*, is available at the same price. Orders should be sent direct to School Arts, Printers Building, Worcester 8, Massachusetts. These reprints are provided as a special professional service for art education. Orders should be sent promptly as the supply is limited.

Artmobile Director is Honored George Kimak, designer and original operator of New York's pioneering Artmobile, has been included in the current edition of Who's Who in American Art. Now art director at Minoa, New York High School, he is a well-known designer and painter, and was represented in the exhibit, Art U.S.A.—58. Sincere congratulations!

Art Educator Has Hotel Commission George Stark of Buffalo State has recently completed a handsome welded steel installation for the Savoy Hilton Hotel through Virginia Frankel Gallery. Gallery is now at 235 East 58th Street, N.Y.

NEWS DIGEST



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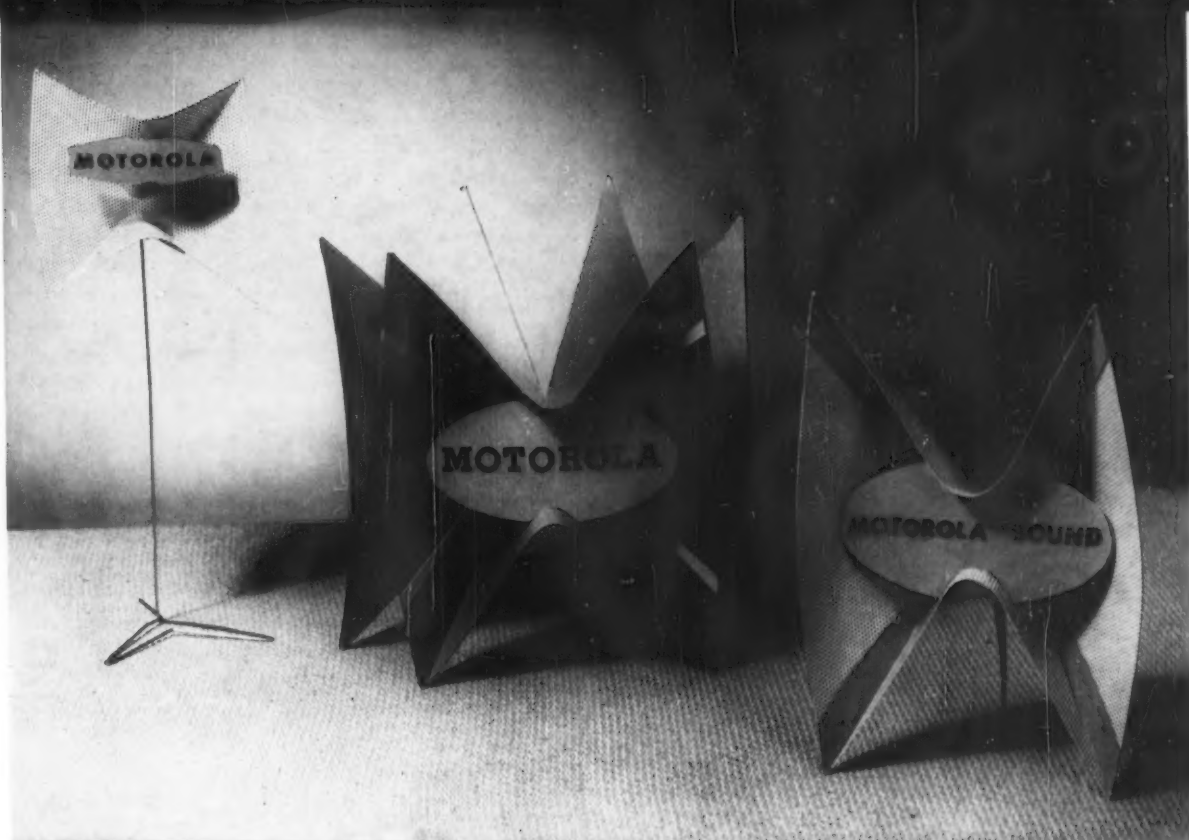


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Point of sale displays. Students of industrial design at the University of Illinois used folded paper in practical problems.

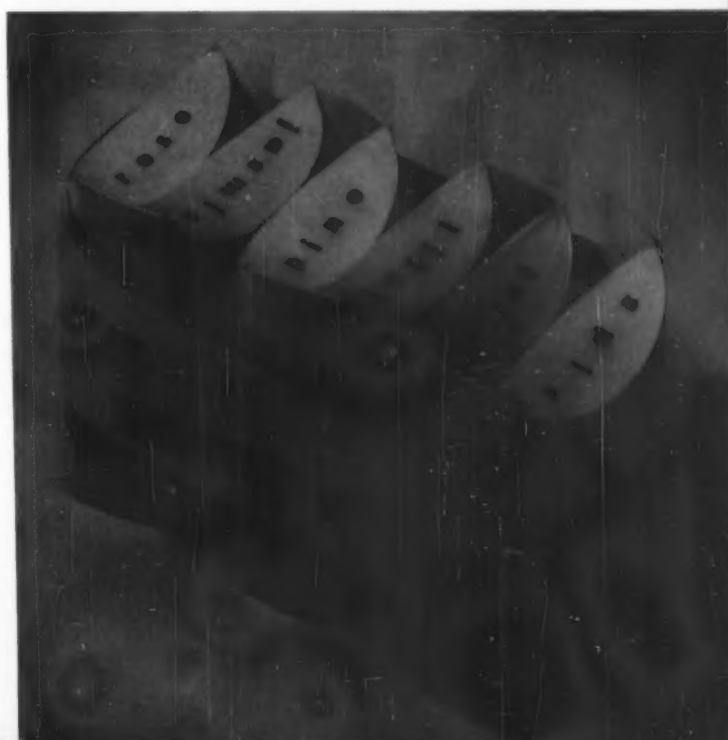
PAPER FOLDING WITH A PURPOSE

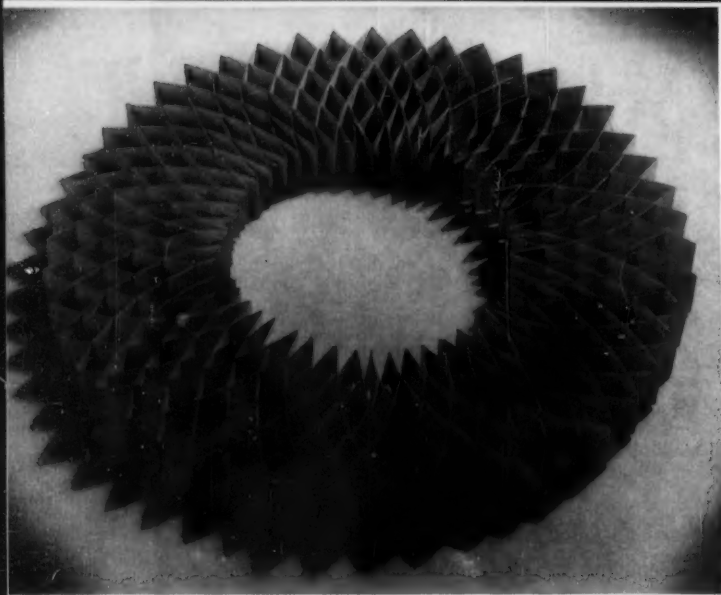
Paper folding has a place in functional design that is beyond the purely decorative or transitory uses. University of Illinois industrial design students used calculated experiments to obtain these results.

Edward J. Zagorski

Consider the strength of a single sheet of typing paper. It tears, bends and twists very easily, and cannot support its own weight when stood on edge. Its strongest characteristic is tensile strength. By a single fold, we can impart enough strength to this material to support itself on edge. By a series of parallel folds, this single sheet can now support itself plus other sheets. Rolled into a cylinder it will assume the ultimate shape for strength and will easily support many times its weight. A series of paper cylinders placed side by side could support a human being several inches above the

These folded pieces of paper may represent a future package. Folded paper can be both purposeful and pleasing in design.



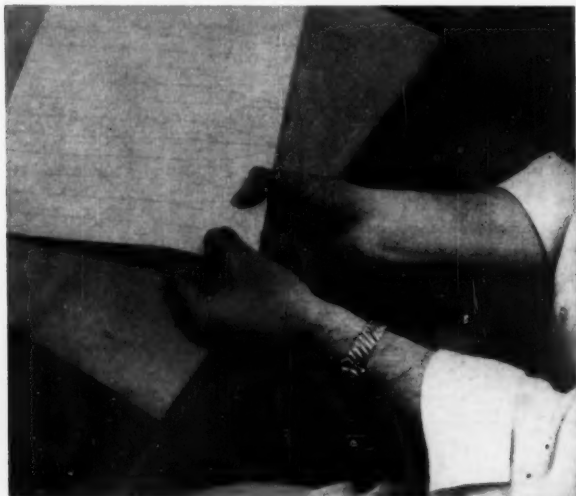


A modular piece construction suggesting a number of uses. Most paper used was detail or drafting paper which does not tear or become bulky in folding. Scoring is best done with a smooth pointed instrument, using straight or curved guides.

floor. Throughout this metamorphosis, the paper's visual characteristics also change. From a quiet, static state it can easily assume an exciting, dynamic one. For it is only by working paper that we can impart strength, flexibility and excitement. And it is by working paper that we can discover new functions for such an old material. Paper has never been respected. Its relative cheapness has relegated it to the disposable. As an art material it has always assumed the role of a passive carrier for other art media. Used three-dimensionally it has unfortunately and frequently resulted in a series of visceral hangings for no apparent purposes except to "ornament" a particular season.

Paper should and can be used experimentally to discover new industrial uses or to stimulate architectural and graphic form directions. The "happy accident" and the intuitive stumbling of a few gifted students cannot be relied upon to bring forth any positive results. A classroom full of students and a bale of paper and a "see what happens" attitude may be deemed by some to be the ultimate in the creative approach; but what is necessary is a logical, experimental program, setting up a series of calculated experiments, each

Beginning to fold after paper is scored with an instrument.



Stiff, white paper generates a positive note of perfection.

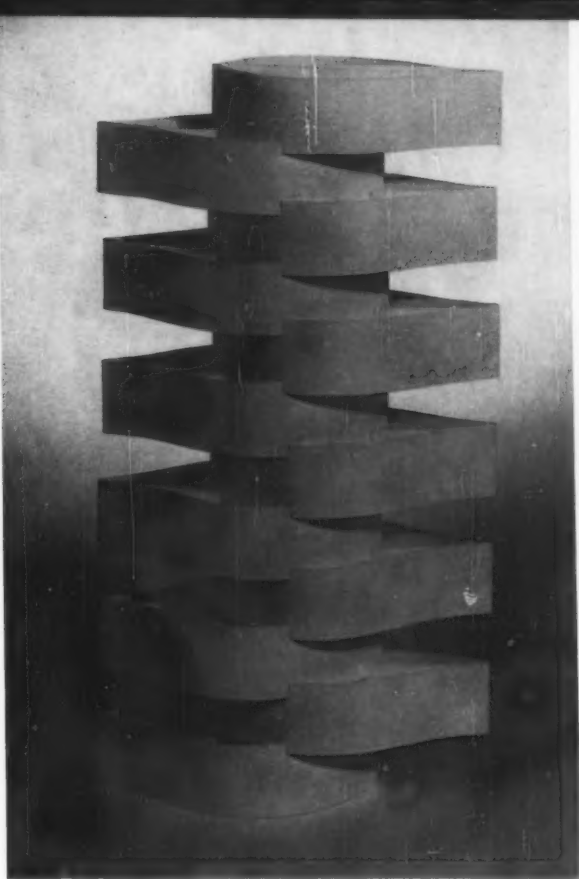
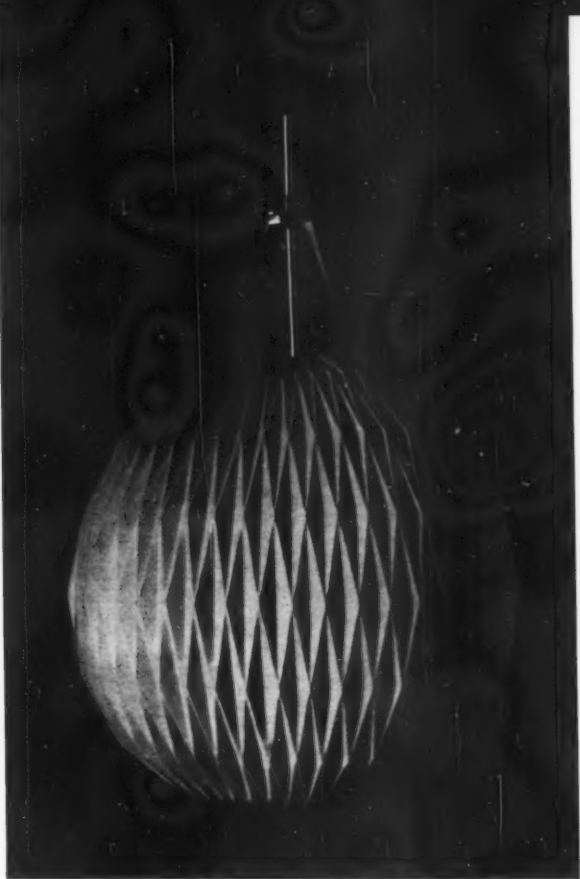


French curves, plastic or wood forms can be used for guides.



Paper should lend itself to complex folding without tearing.



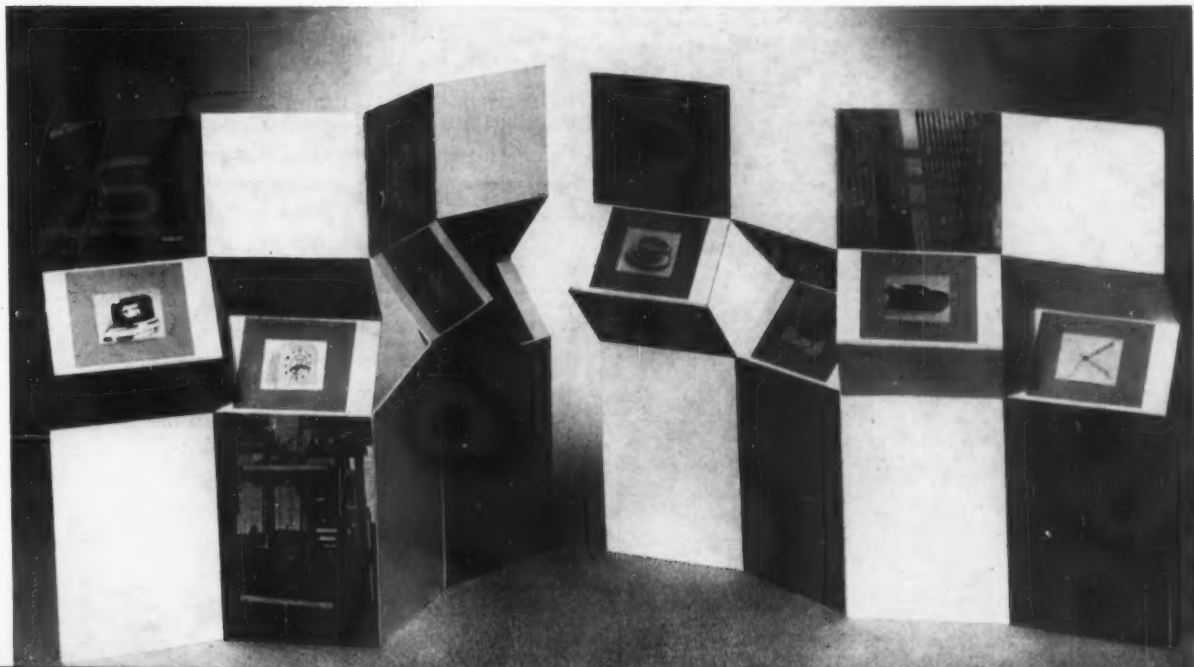


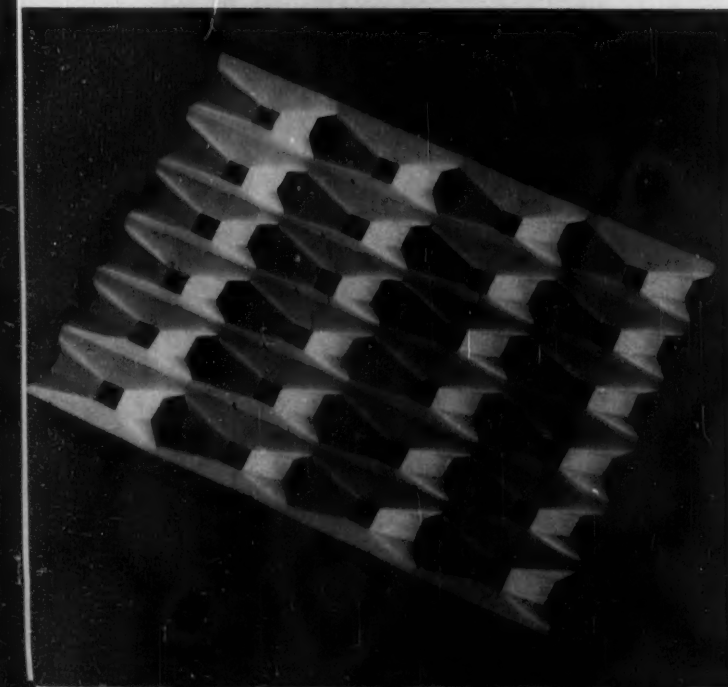
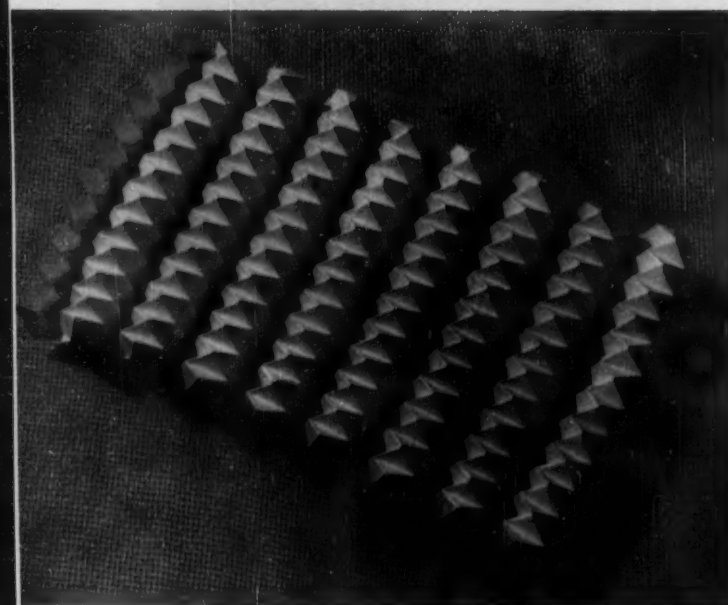
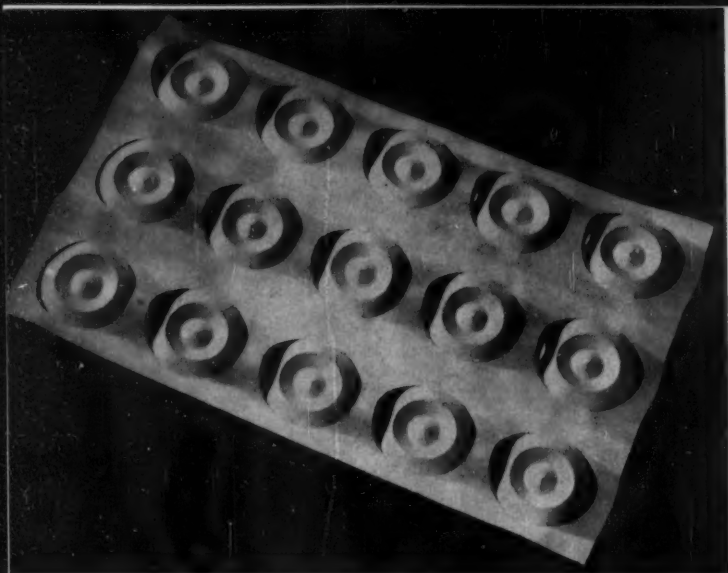
A lamp made from one piece without cutting, above, and an example of modular design. Scale model of display units below.

experiment limited to some degree, but totally as broad in scope as possible. Time is also an important factor. Time for the student to discover that paper requires a disciplined respect—twisting one corner of a sheet of paper affects the entire sheet. One is continually working on the entire result—unlike clay or wood where pieces can be added or

chipped away. In many instances, the paper manipulation leads the student through a natural evolution which seems inherent in the material. Similar shapes keep reappearing, challenging the student to seek further individual offerings.

The final result in this particular problem was to be a functional one. Function would follow the form. In many



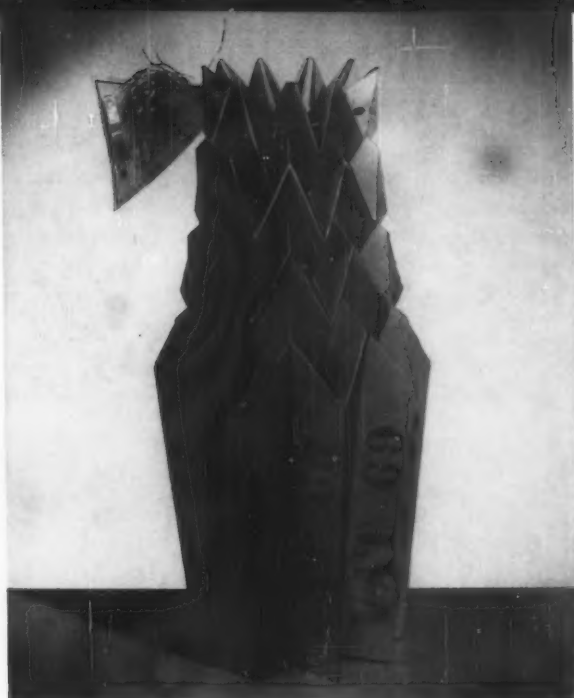


Textural beauty in folded paper. Top and bottom examples are cut. Center example is made of one piece without cuts.

instances, a practical application was readily discernible even before the final structure was completed. Many of the applications were more feasible in aluminum or poured concrete. Architectural forms were apparent as structures, telephone kiosks and textural surfaces. Packaging took the lion's share of the final results along with graphic displays, toys and lamps. And many did not have an apparent function at all—they were just a delight to behold—an esthetic experience in form which, after all, was the basic challenge of the entire problem.

Students and teachers who may be encouraged to explore paper folding as a purposeful design medium may be interested in the manner in which this activity was presented to a class of Industrial Design students at the University of Illinois. Keep in mind that university students in industrial design have serious professional objectives, and that in order that each student may have a broad experience it is the practice to give assignments in various materials and with specific limitations. While students were limited in materials and techniques, they were encouraged to achieve the widest possible variety in their own designs. They were not presented with a series of patterns and given the steps to follow in duplicating them, but each was to design his own structures and determine the steps necessary to achieve them. While the same spirit of creative exploration should be used in working with paper on the elementary and high school level, the amount of time given to the activity would probably be less, with the materials and procedures more flexible.

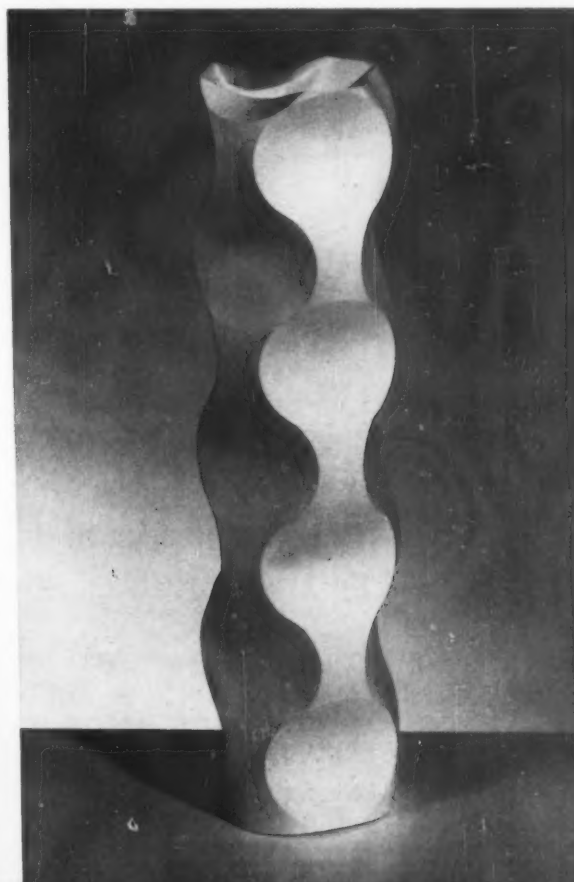
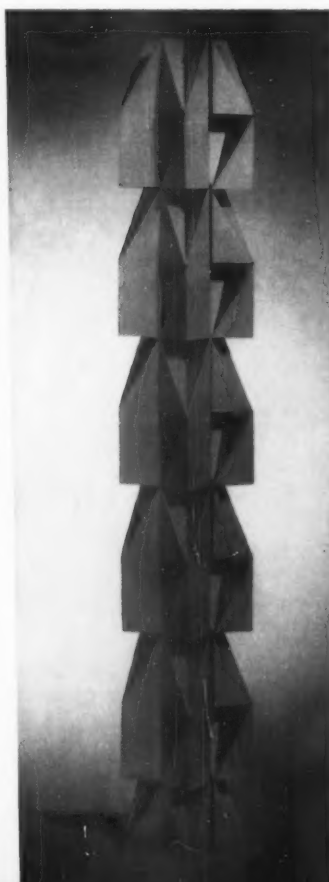
The university students were given six days to complete the following experiments: (1) Construct a three-dimensional structure, using **straight line** scoring only. No cutting permitted. Use suggested paper of any size. (2) Construct a three-dimensional structure, using **curvilinear** scores. Straight line scoring and cutting may be used in conjunction with the curves. (3) Construct a three-dimensional structure, using **scoring and cutting**. A **single** sheet of paper of any size must be used. No additional pieces may be added. (4) Construct a three-dimensional structure using **precut pieces**, using slotting, scoring and folding—a modular structure. (5) Construct a structure which will demonstrate **flexibility**. (6) Construct a structure that will **support your weight** at least one inch off the floor. In no instance may the paper be used beyond a double thickness. Use white detail paper. (7) **Texture**. Using white detail paper, create a texture on this paper by means of scoring, cutting, folding, embossing, etc. Any size. The result should be relatively flat, projecting no more than one-half inch above the surface of the paper. (8) Design and construct a minimum of six simple shapes to be judged from the standpoint of beauty of **form**. (9) An optional problem or additional assigned experiment.



The six examples of cartons on this page, by students of the University of Illinois, point out practical design applications.

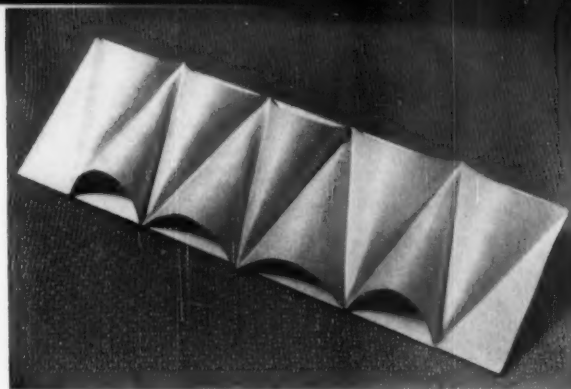
Two problems of the student's choice were to be executed in color. Color could be air-brushed, painted, or applied with colored papers and rubber cement. Colored papers suggested included construction papers, wrapping papers, Color-Aid, and colored ads from magazines. Rubber cement, staples, and tape could be used to hold final solutions

together. Neatness and craftsmanship were stressed. There were no limitations as to the number of solutions to be turned in. Students were advised to move on to another phase of the problem if they found themselves stymied in one phase. The important point was participation and experimentation. At the beginning, students were to keep



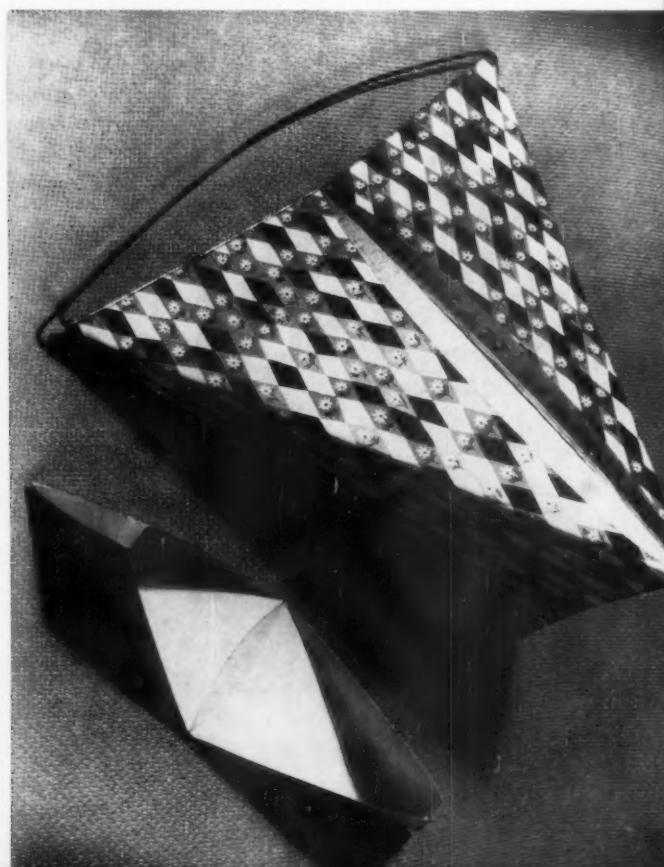
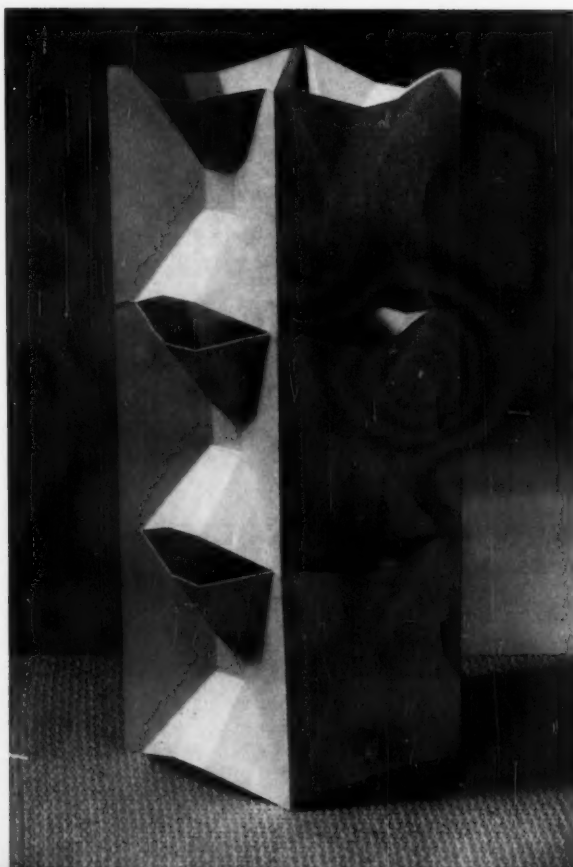
their minds free of any practical applications, striving to understand and discover the limitations of the material. It was expected that the problems would open up avenues of approach and suggest possibilities for useful applications. Problems under way were periodically reviewed in class in order that everyone would be stimulated to further efforts.

Below and right, practical container designs with no cuts.



Edward J. Zagorski is an associate professor of industrial design at the University of Illinois, Urbana, Illinois. His method of paper folding shows quite a different approach from that of making shapes without any thought of their use. Three of his students' projects were in the Package exhibition in the Museum of Modern Art and an article recently appeared in *Print Magazine*. Four of his students were hired by the Container Corporation of America because of practical application of their projects which interested this famous company. The author feels that asking a student to apply a function to one of his experimental structures is the same philosophy applied frequently to paintings and architecture. Painters frequently expound on their method as one of exploration until forms began to suggest shapes and ideas before the painting is pushed to completion. Many of his students in architecture were intrigued by some of the results and have applied like solutions to their architectural forms.

Planned, precise folding is the secret, not "happy accident."



There is nothing quite as personal and meaningful as an original holiday greeting card. A simple and timeless medium is the woodcut. The author describes possibilities and working techniques in this medium.

Robert Freimark

Greetings in woodcut

The woodcut is the most direct method of making a print. The impression itself, black on dead white, is in strong contrast, since the print does not allow color gradations within a given area. The cut line is the direct expression of the artist and disregards accidental factors such as the chemical reactions common to some media, or incidental surface textures. A good woodcut is truly the product of a disciplined hand and a sensitive mind. Historically the woodcut is our first mass printing medium, and it involves the simplest materials. Man approaches wood with prior knowledge. Since wood does not hold up in high speed presses it has been abandoned commercially, but for that person seeking a more intimate and personal approach, such as the Christmas card, it is a timeless instrument. Economically it deserves attention, since it does not command expensive presses and other equipment.

Scrap wood is always available, and the soft woods suitable for the beginners are the cheapest. The challenge to make something worthwhile from man's refuse has always been an inviting one. Wood is perhaps often overlooked by the beginner, since through its very familiarity he assumes it is gross, but it remains the calling of each artist to bring beauty to the commonplace. In contrast to the many print methods which require specific types of expensive inks, there is a wide choice of cheap and available material for the woodcutter. It is sufficient to say that a child, with no more than a knife, the end of an orange crate, some tempera paint, paper and a couple of brayers has all the equipment necessary to make a print. More elaborate tools may be added as they become necessary or as the budget allows.

If the Christmas card is meaningful it will convey a certain religious spirit. Assuming that this implies Biblical anecdote, it is noteworthy to point out that for the child many such illustrations, through familiarity and hack reproductions, have become trite and meaningless. For the mature artist investing an old symbol with new meaning is a constant pursuit; for the untried the search for new symbols is a more promising approach. For this reason it might be wise for the elementary teacher to discourage the following subjects: tree, star, manger, cross on hill, bells, literal Santa Claus,



"Nativity" by Marie Stehr, a student, is a five-color block using the white of the paper as a focal point in the faces. "The Holy Family," below, by author is a five-color woodcut employing the key block. All lines flow to the focal point.



candelabra, stocking and fireplace, wreath in the window, etc., and let the child take it from there. This limitation will be a stimulus rather than a detriment. When he has more maturity the student will be ready to reapproach this type subject equipped to pump new juice into what is now visually cold hash.

Each sketch should be made the size of the block to which it will be transferred, since the original is usually a more spirited thing and the problem of enlargement or reduction is avoided. Once the sketch is determined it can be easily traced onto the block by blacking the reverse side with conte, pencil, and the like. As soon as it is traced on, it should be gone over once more on the block, since a tracing is easily rubbed off. More experienced people will find it more suitable to draw directly on the block. For beginners India ink is usually the most satisfactory medium to make a preparatory drawing. Used with a brush, it eliminates tiny detail so exasperating to pick out in wood, and often physically impossible in the soft woods. Furthermore, it does not make an impression in the wood, which a pencil might do. Some artists coat the entire plank with ink and use the carving tool as the drawing instrument, but this kind of freedom is preceded by long discipline.

A drawing for woodcut should be kept simple. Most tight, intricate detail will be lost in the final rendering, since it is not only difficult to cut but difficult to print. Ink too readily fills the shallow gaps between small areas. Everything that is in relief in the woodcut (that is, the raised portion) will print, every time. This is the nature of the print, and it is its desirable quality. It is the tradition of print-makers that each print pulled from a block, within a given edition, be identical. All others are destroyed. A small image gets lost on the block. The ideal one-color woodcut takes advantage of the entire block. The pattern of the idea should extend to the outmost edges of the block. Regardless of the color eventually used in printing, a one-color woodcut should always be planned in black on white. Black has the most contrast on white paper and is therefore the easiest to read; mistakes of placement or omission become readily apparent. Everything that is cut out of the block will leave a white area, in other words it will fail to print.

Having experimented with the tools, the student is ready to cut. Sharp tools are not dangerous; dull ones are. Sharp tools are to be respected, not feared. However, it is discreet to do all woodcutting in a direction away from the hand holding the block. The five most common variations in effect are the solid black image, solid white image, black line, white line, and textured areas, and usually a woodcut will incorporate all these methods. Any sharp blade may be used to cut the block. Tools for special effects and textures will come in handy, such as ice picks and nails. Linoleum carving tools are much to be preferred for general work, but ought to be fortified with the above. The use of the burning needle or other mechanical device should not be encouraged when working with children. Such tools impair craftsmanship



"Poinsettia" by Christina Marsh relates the flower and pot.

and create an effect far from desirable for the woodcut. They speed up the process too much, leaving no time to deliberate. Materials glued to the wood for special effects, such as netting, a screen, or lima beans are bad training in the hands of the uninitiated and should be discarded because they fail to represent the true nature of the wood.

There is a danger for the inexperienced in cutting some grades of pine. If the block contains a good deal of resin in the grain it will cut unevenly when cutting perpendicular to the grain. The tool may have a tendency to slice easily through the more porous portions, then strike the unyielding resin and spurt out of the wood. Keep a first-aid kit available. The child should know clearly the intended use of each tool, such as the large rout, the fine V for narrow lines, etc., and should be allowed to practice control and variety before actually cutting on the woodblock. Avoid using the reverse side of the woodblock for a practice area since it tends to make it ride unevenly on the cutting board. Besides, if a serious mistake is made on the front surface, there is still one side left of the same proportion on which to work.

Beginners should be warned to score a line around an area that is to remain, before cutting toward it, since it may easily flake out. As mentioned before, almost any wood is suitable that is easily cut, with the exception of balsa which is too soft to hold an edge. The beginner is, of course, not ready for hard woods and end grain. All the above precautions should be given and clearly understood before the tools are passed out and cutting begins, since it is usually not feasible to make repairs. Five sets of five tools each should easily accommodate a class of twenty, since it is possible to use only one tool at a time. However, the most convenient method is to have all the tools in one kit at one's

disposal. It may be convenient to determine the size of the block by the size of the envelope available. Popular sizes are five by five, four by six, etc. Envelopes can be fashioned of the same material as the print for a more personal note.

The child should proceed to the printing process as soon as possible after cutting; there is a certain freshness and direction which should be kept keyed up. The printer will need a sizeable chunk of time and an undisturbed area, in addition to these materials, laid out and ready for use: (1) ink or other media; (2) turpentine or other solvent; (3) two brayers (ink rollers); (4) palette; (5) rags; (6) knife for spreading ink; (7) set of woodcut tools for any necessary corrections; (8) paper (both for printing and working area); (9) drier and extender (desirable but not essential). A palette or area on which to roll the ink can be made of a nine by twelve window glass with the edges taped to prevent cuts. Glass palettes are easiest to clean. If glass is not available, plywood or masonite will serve. Disposable palettes may be made of cardboard, but will not stand repeated rolling.

For children in the lower elementary grades water color or tempera is an ideal printing medium. It is easy to clean up and requires no special solvents. Water-base ink is of course soluble in water, also. Students of junior high age should become familiar with printing ink. Almost any oil-base ink or paint will serve for a woodcut, but nowadays most ink companies have perfected a special woodblock printing

ink, which has more gloss and richness than water-based media. Dryers such as Japan or cobalt may be added to the ink to speed up drying time. Extenders are added to produce sharper, cleaner cuts, and when enough extender is added to an opaque color it produces a transparency. Oil-base ink is soluble in turpentine, which should be available in large quantities for washing off brayers, palettes, and students.

One brayer should be used only for rolling up the ink. A second should be immediately available and kept clean. Once the ink is rolled up on the block, one end of the paper is centered over it and the two brought together. Once this engagement is made the paper should not be allowed to slip. Now block and paper are turned over together, so that the paper is up. The paper is smoothed into the ink without moving it, and pressure is applied by rolling the clean brayer over the back of the paper. Cross rolling and patience are necessary, and some printmakers prefer rubbing the print with a hard object such as a tablespoon, but the two-roller method described above is most suited to general classroom use.

The paper for the card should be precut to slightly larger than double the desired size. This allows some margin for error when placing the block down; after drying the cards can be folded and then trimmed square on a paper cutter. They will look much better with an even margin of white all around the print. They are more individual and distinguished if the artist signs them (as is common practice for prints) in the lower right-hand margin with long-hand pencil, with the title on the left. In this manner the mechanical problems of reverse printing are avoided and the message is more personal.

When using two or more colors, the process is exactly the same, except that each color requires an individual block. All the blocks are precut to the same size and fit one over the other in any sequence the artist desires. In "Nativity" by Marie Stehr the black block was added last, uniting all the separate color areas. When the dark block becomes such a device it is called the "key block."

Woodcutting combines draughtsmanship with manual dexterity, a problem with a genuine solution for working off the excess energy of children while creating something worthwhile. Its production method, from conception of the drawing, to the tracing, to the cutting, the printing, and the trimming and signing, divides it into blocks of time convenient for both teacher and student, since there is a natural interim in this project rather than a forced break in continuity. Woodcuts are based on the great traditions in art—the creative child should not waste time on gimmicks and effects. The end result will of course lie within the potential and experience of each artist, but there are enough steps involved and enough skills called into play to create a very real challenge for anyone who turns to the fascinating art of woodcutting.

Robert M. Freimark is artist in residence at the Des Moines Art Center, at Des Moines, Iowa, a post he recently filled.

"Hebraic King" by author uses large abstract areas, planes.





Christmas expressions by first grade pupils of the Francis Judkins School, Pismo Beach, California. Children produce their own interpretations instead of following stereotyped plans, and without sacrificing school-holiday correlation.



Christmas correlation

Arlita Wandling

Many of us can remember, not too long ago, when Christmas art displays in first grade consisted of rows of small, chubby, red socks, cut out on teacher's hectographed lines. Another favorite was a silhouette of Santa with a toy bag on his back. These were all as near alike as little six-year-old fingers could make them. The more nearly identical they were, the happier the teacher was over her success. Our first graders have never had hectograph materials, but have been encouraged to create their own individual pictures. Before Christmas, they enjoyed the nativity stories and acted them out in dramatic play. They drew pictures of the birth of the baby Jesus. The more mature wrote short stories as well. I helped them learn to write the words they did not already know.

Our Christmas art became a real part of other subjects. The children were beginning to add. What happier, or more graphic way to learn the meaning of "1" and "1" than to draw one Santa Claus and one Santa Claus and a total of two Santas. Two reindeer and one reindeer made three. Two Christmas candles and two candles made four candles. When we learned about "two's," or pairs, what was more natural than drawing, and cutting out, Santa and his four pairs of reindeer!

In social studies, we studied our neighborhood. Our churches we realized, were a very important part of our community. These little children put a great deal of feeling into the making of stained glass church windows. They used colored chalk on wet paper. When six- and seven-year-olds develop self-confidence in their art work no two Christmas trees are alike and no two Santas are the same. And, what is even more important, they develop an independence and sureness in attacking problems in reading and arithmetic.

Arlita Wandling teaches first grade in Francis Judkins School, Pismo Beach, California; lives in San Luis Obispo.





A means of soothing the wounds of a hurt ego is to give the child his paints and brushes, to provoke an emotional release.

THE LION AND THE RAINBOW

Constance Schraemeyer Berg

Painting can serve as a release for the tensions of a small child. An art educator describes a specific case where the frustrations of a three-year-old gave way to the eternal magic of the creative experience.

In our world of unceasing conflicts, crises, and emergencies which seem always on the verge of exploding into the use of nuclear force, we find magnified in great scale the world of a little child battling his ego against his sometimes stormy environment. He must learn to adjust to the uncertainty of his changing situations. The explosions which he undergoes may be self-generated, but they are as damaging to his feelings as a firecracker is to his flesh. One means I have found to help soothe the wounds of a hurt ego is to give a child his paints and brushes. It is necessary to describe the background of this painting experience in order to give an

understanding of the tension which later erupted into art expression.

It began one evening at 5:30 p.m.—the hour of the day which contains imminent peril for the peace of a mother's home. Because of a tired and hungry child, I was hurrying to prepare the evening meal. At last glance I had observed my little three-year-old daughter merrily swinging alone in the backyard playground. Suddenly my ears became attuned to sounds of trouble. As I arrived on the porch, I quickly perceived the situation. The sobbing, tear-streaked face of my disheveled daughter was ample evidence of the enormity



PHOTO BY DON WINDSOR

Symbolizing her feelings becomes an emotionally-satisfying as well as a kinaesthetically-gratifying experience for a preschool child. The release of her feelings in this way developed into paintings highly expressive of the inner self.

of the crime which she felt had been committed against her. She had been replaced in the swing by a pudgy two-year-old boy, whose father was standing protectively nearby. I realized that her anger stemmed from the fact that she had been forcibly stopped and removed from the swing at the peak of her enthusiasm of play, so I stretched out my arms to comfort her. I expected her to respond with relief and gratitude. To my astonishment and amazement, instead of wrapping her arms around my neck and collapsing her head to my shoulder, I felt her back arch stiffly and her hand stretch out, leaving three smarting scratches across my cheek.

I admit my first impulse was to give her a resounding smack in return, but this reaction was tempered by the realization that momentarily my child had become like a little kitten, fur standing, body stiff, and claws distended in fear and terror of what seemed real and approaching danger. One cannot pet a kitten in this condition and neither could I immediately control my daughter. It took some time before she was relaxed and calm. Gradually, she became a remorseful, hiccuping little girl as she looked up into my face and saw the scratches, by now inflamed and burning. She reached her hand to my cheek and asked, "Did I do that, Momma?—I didn't mean to." We discussed the scratches and the bad effect of her action and anger, but my words

did not seem to mean much to her other than to give her the assurance that she was forgiven.

I sensed her inner tension as I tucked her into bed that evening. She seemed to be troubled by the fact that she had scratched—and she asked, "Lions and cats scratch, too, don't they?" After she had dropped off to sleep, I dismissed the occurrence from my mind. However, the next morning I was soon made aware of the fact that the incident still simmered within her consciousness—the conflicts not completely resolved. Her involvement in the experience had been both physical and emotional, and her only means of expression had been the intense reaction of a little animal. She had not yet forgotten the hurts.

It is at this point that a child feels his real helplessness and insecurity. Even with love and understanding given to him, he may not be entirely relieved of his inner tension. The turmoil of the outward action and its results may subside. To most adults the trivial circumstance of a child's upset fits into the pattern of the expected ups and downs of a growing youngster. No further attention is given to the matter. It is difficult for a parent to be able to have the necessary time, insight, and patience to see the child's emotional entanglements as real problems to the children. Too often because a child is acquiescent, we feel matters resolved for him also.

Thus on this morning I noticed a particular attentiveness in her manner of painting. As she began to compose she was so absorbed in her work that she took no notice of my presence in the playroom. As I quietly observed I was able to "tune-in" to her inner feelings which she began to express vividly with paint and brush. She began her first painting by filling her brush with black paint and carefully and slowly following around the inner edge of the large paper. Then she placed her brush exactly in the center and with one furious circular scribble, exclaimed intensely—"Here is a cage and this is the cat *roaring!*" One does not have to be highly trained to be able to discern an identification of herself with the cage and the cat. How often our children must feel that they are "roaring" unheard and ignored within the frustrating confinement of their cages! Symbolizing on her part was an emotional and kinaesthetically gratifying experience. The release of her feelings in this way was to be followed and developed for the next half-hour into a series of paintings which were highly expressive of her inner self.

She began the next painting with the same "cage," but used red on two of its sides instead of black. She made a small dab of yellow in the lower corner and said, "This is a lion." Then taking her black brush she slowly dragged it across the surface of the painting, declaring, "It's scratching." She was almost gleeful in her tone until she consciously realized herself, and muttered, "But he is a naughty lion, and his momma told him not to do that anymore."

The following painting also began with the cage—blue was added to the other colors. She next made a large yellow shape inside and said, "This is a lion. He roars." Continuing to paint as she talked, she added a matching black shape and said, "Now, I'll make a black lion . . . he is

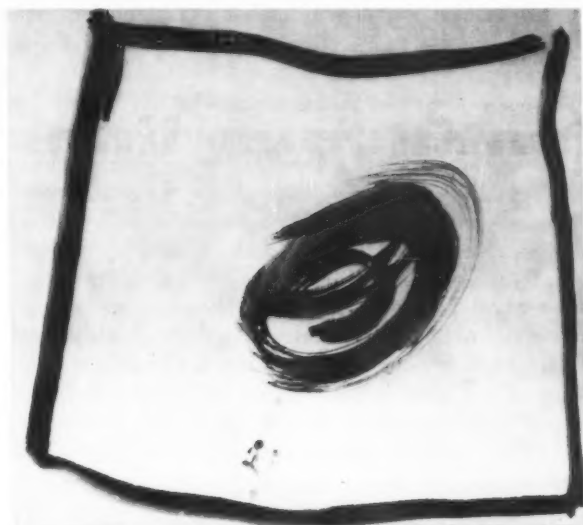
good." Changing her idea as flexibly as her feelings altered, she said, "No, he is an elephant." Then taking her red brush she scribbled a wavy red line, followed with a blue one across the top, which she happily named a "Mommy and a Daddy elephant."

The therapeutic value of painting was clearly apparent in the entire expression and behaviour of my child. In her last painting, all "scratches," "cages," and "lions" disappeared. The final expression consisted of huge blobs of red, blue, and yellow paint which were splashed merrily on the paper as she danced her brush around the page. "See my pretty rainbow!" she brightly and gaily cried, turning now to share this painting with me. I experienced the warmth and love of a small child's communication which she had been

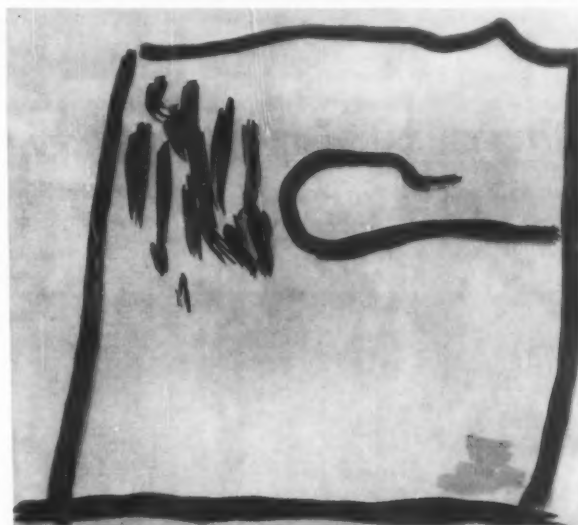
unable to give as long as her tense angry feelings were bottled inside of her. Since observing the creation of those paintings, I have been increasingly aware of the importance of understanding and appreciating a child's expression in any medium and at any age. As adults we must be constantly aware of the child's world and his relation to it. The more opportunities we give our children to express all their feelings and hostile emotions in a constructive manner, the more we are preparing them to face and accept themselves. A little girl's fierce lion becomes a splashy rainbow as she finds and identifies herself in the painting experience.

Constance Schraemeyer Berg, who is an assistant professor, University of Florida, Gainesville, wrote in May 1958 issue.

She placed her brush exactly in the center of the paper and with one furious circular scribble exclaimed very intensely to her mother, "Here is a cage and this is the cat roaring!"



She made a small dab of yellow in the lower corner and said, "This is a lion." Then taking her black brush she slowly dragged it across, declaring gleefully, "It's scratching!"



"This is a lion. He roars." Continuing to paint, she added a matching black shape and said, "I'll make a black lion. He is good." Changing idea, she said, "No, he is an elephant."



In last painting, scratches, cages, and lions disappeared. Huge blobs of red, blue, and yellow paint splashed merrily as she danced the brush and said, "See my pretty rainbow."





Continuous line designs discouraged stereotyped treatment.

The non-art major needs to be convinced that he can design creatively and freely. Author tells how she used the device of making continuous line designs in an approach to the designing of seasonal greetings.

Mary Howard Hix

Last winter I had a college freshman design class consisting almost entirely of home economics majors who had to be convinced that they had any creative ability. Most of these students came from small high schools where they did not

Designing with continuous lines



have an art department, and their only experience with art materials was back in their color book days. I thought with nostalgia of fifty-five seventh graders that I had one year. Using a candle as their motif, each one created their own unique Christmas design, as different as their fingerprints. It isn't as easy for college or even high school students, to work as freely as the younger children do. To keep from stretching their rusty, unused imaginations so early in the term, I let them use any familiar Christmas theme as their motif, and in an attempt to keep them from sneaking off and copying a Christmas card, I asked them to make a continuous line design. After a few periods of playing with their pencils, and making continuous lines that overlapped, even the most timid little blonde got the idea. Since it was the first attempt at painting for many of the class, I suggested they use tones of one color, black and white. When the designs were finished, and all displayed on the bulletin board, they were not as colorful, but almost as interesting, as those made by my long remembered seventh grade.

Mary Howard Hix is associate professor of art, Southeast Missouri State College, Cape Girardeau; writes frequently.

It was the first real painting experience for many students.

Burt Wasserman

The photogram has values as a design medium in the art class that should not be ignored. Here is an activity that develops sensitivity in design and is an excellent approach to art for average students.

PHOTOGRAMS IN THE ART CLASS

Light. The retina of your eye would be useless without it. You see. You are visually stimulated. You are moved emotionally and intellectually because, being human, you respond to a world made apparent by light. If there were no light you would need no eyes. Think of light as a raw material for art experience. Rembrandt did. So did the Impressionists—each in his own time, in his own way. Put light to work. Create designed form. Try working with photo emulsions. Use them to form shapes, textures, value tones, and space. Make a photogram. A photogram is a visual statement. It is brought to realization by the controlled action of light on a responsive, light-sensitive surface.

Because they are frequently made on contact or enlarging paper, photograms remind many people of photographs. However, they are not the same thing since photograms do not depend upon camera-made negatives for their finished appearance. Instead, various objects are placed between a source of light and a piece of photo-sensitive paper. These objects prevent some of the light from reaching the paper.

When the paper is placed in a developing solution, the parts of the paper struck by the light darken. The parts of the paper that are prevented from being exposed to the light (because the objects block it out) remain white. Where the light reaches the paper at less than full intensity, grays are formed. Because there is virtually no end either to the ways in which objects may be arranged or the amounts of light that may be directed upon the photo-sensitive paper, the possibilities for creating unusual, original photograms are infinite.

Relatively few, inexpensive materials are needed for making photograms. Generally they may be secured wherever photo supplies are sold. A safelight is essential to provide filtered illumination for working without affecting the sensitivity of the photo emulsions on the paper. Photographic contact or enlarging paper is coated with a light-sensitive material. After exposure to white light and development, the paper becomes a finished photogram. The packages of paper should be handled only in *safe* light.

A feeling of rhythm is established by the repetition and placement of the continuous, circular forms. Monotony is avoided through variations of size and tonal modulation. Photograms provide design experience without usual emphasis on drawing.

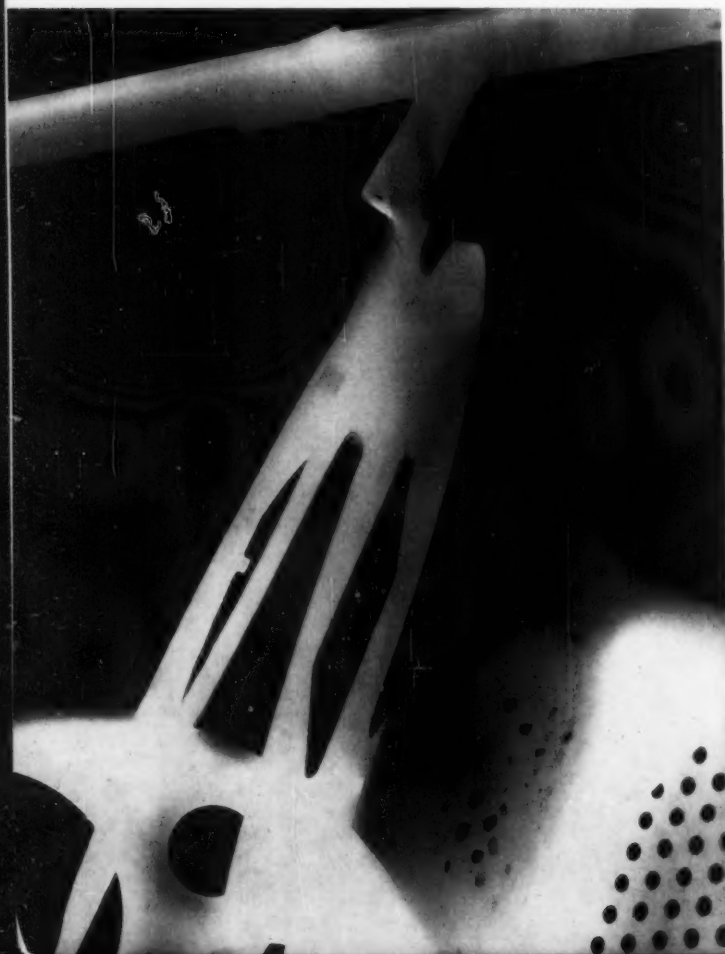


PHOTOGRAPH BY AUTHOR



PHOTO BY BURT WASSERMAN

Several of the objects that were used singly or in combination to create some of the photograms that accompany this article. Shown above are some kitchen utensils, a child's spring toy, and a ruler. Common objects may produce uncommon photograms.



PHOTOGRAPH BY AUTHOR

The shapes of kitchen utensils are magically changed into haunting, imaginative constructions composed of pure light.

Developer, acid rinse, and acid fixer all come in liquid or powder form. They are added to water according to the manufacturer's instructions to make solutions. When the paper has been exposed to white light the photogram image is latent until it is brought out by the action of the developing solution on the photo emulsion.

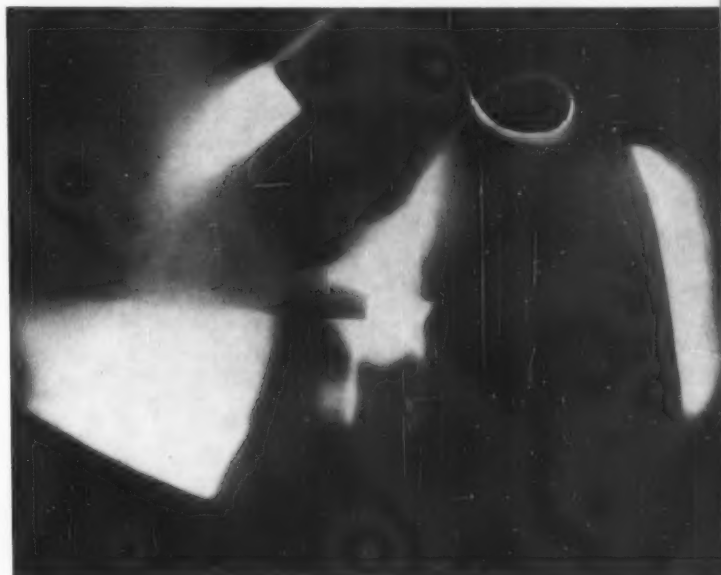
After development the paper is placed in the acid-rinse to neutralize the alkalinity of the chemicals used in the developer. When rinsing is completed, the acid-fixers renders the image on the paper surface permanent. A graduate is used to accurately measure the solutions necessary for processing the paper into photograms. Three trays hold the processing solutions. Once assigned as a container for a given solution a tray should not be filled with any other solution. Tongs permit the manipulation of prints in the trays without bringing one's hands into contact with the chemicals. The only other special facility necessary for making photograms is a dark-room with electric lamp sockets for the safelight and a fluorescent or incandescent white light. If no dark-room is available, an oversize closet may prove equally effective. An extension cord with lamp sockets can be hooked up into the dark-room and plugged

into an electric line somewhere outside it if no electric outlets are handy.

When compared with other graphic processes the procedure for making photograms is relatively simple. First, a piece of contact or enlarging paper is withdrawn from its package and placed on a flat surface. Opaque and/or translucent objects of any kind are then positioned on the paper. Next, the white light is turned on for a few seconds and then off again. The objects are removed and the paper is put face down into the developer and moved around for as long as necessary according to the developer manufacturer's instructions. After this the paper is passed through the acid-rinse for five to ten seconds and then immersed in the acid-fixer for five to ten minutes. The print is then removed to a bath of running water for an hour to wash away all trace of the chemicals used during the processing procedure. The best prints are dried between lintless blotters or by an electric print drier and mounted if desired.

If these steps are followed with reasonable care, one invariably has some interesting prints to show for his efforts. Seeing the white paper transformed into a photogram is a fascinating experience. Frequently, at the outset, the

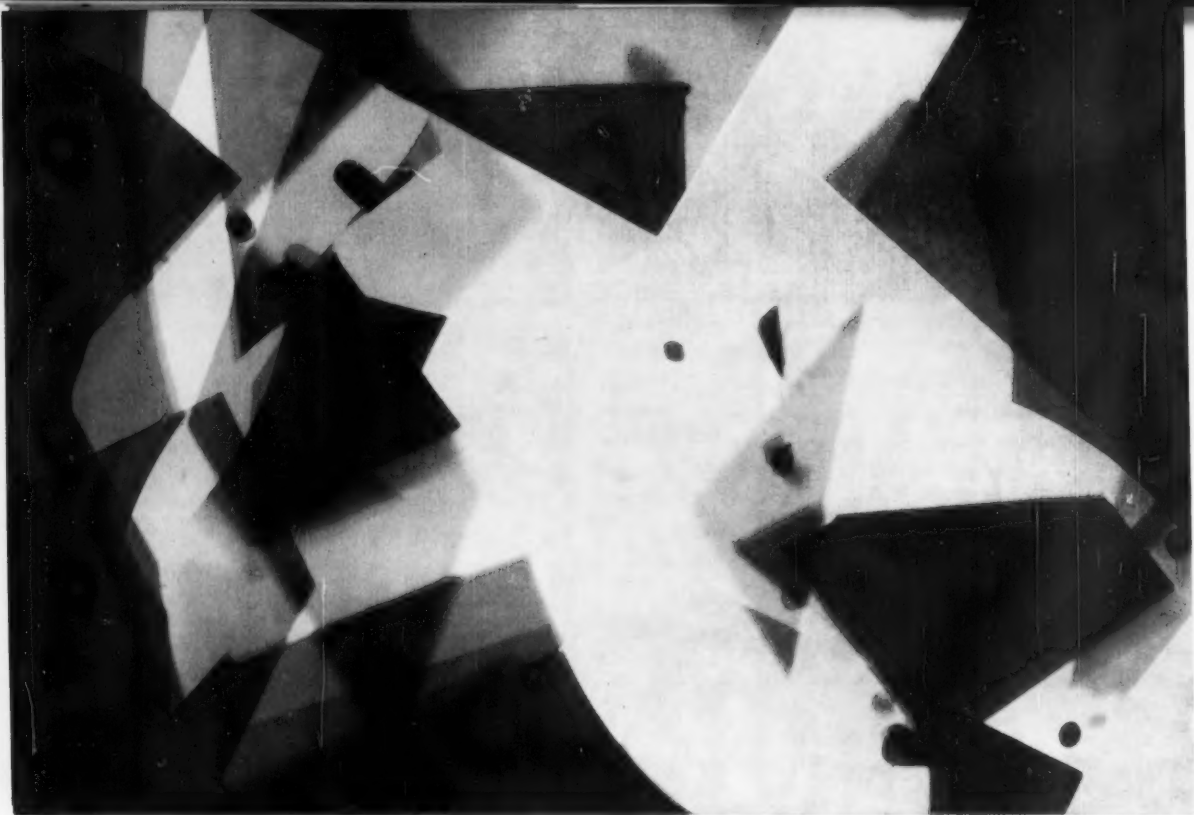
Geometric and non-geometric configurations illuminated from within by their own light energy rest in a photo emulsion.



A sense of equilibrium and order achieved by reconciling thick and thin, light and dark tensions, in photogram by author.



PHOTOGRAPH BY AUTHOR



PHOTOGRAPH BY AUTHOR

This design was created by making four separate exposures. During each exposure some pieces of metal were shifted around.

image that shows up on the paper comes as an intriguing surprise. Once the exposure has been completed there is tantalizing suspense in the dark-room until the latent image becomes visible on the paper's surface.

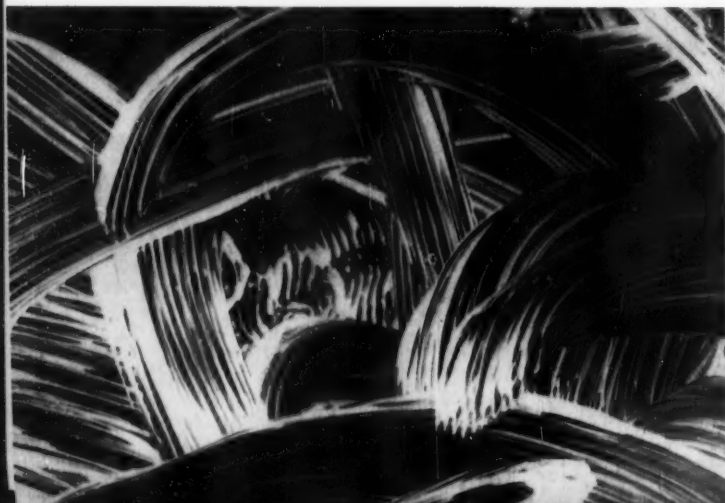
When the initial curiosity about the mechanics of the process has been satisfied, attention should be focused upon the important problem of realizing effective design relationships. Experimentation will reveal the diverse range of possibilities for giving form to expression provided by the photogram process. Different papers with different speeds

of response to white light should be tried. Likewise, different paper surfaces, different light blocking objects in various locations upon and above the paper, different degrees of illumination, and multiple exposures with objects being shifted in position ought to be investigated. Silhouette and graded shapes need to be explored. Introducing objects with varying translucent and opaque textures should be tried and variations in shape and space relationships should be examined. All of these visual exercises can contribute considerably to one's growing power to sensitively perceive and control the language of design.

To date, making photograms has been only slightly explored as an esthetic-creative process. Consequently there are few trite, preconceived stereotypes of how form may be realized in this medium. One can try almost anything so long as order, thought, care, and feeling are not forgotten. By taking an object and playing light around or through it to a photo emulsion a creative individual can transform the object, the light and the paper surface into a fresh, personal and unique vision. One's only real limits are the limits of one's imagination. Like any other challenging approach to creative art experience, making photograms may well help to extend a person's imagination to undreamed of and unlimited new dimensions. It's worth the try.

Dr. Burt Wasserman, who recently completed his Ed.D. at Teachers College, Columbia University, teaches art at the Roslyn High School, Roslyn Heights, Long Island, New York.

A design achieved by fingerpainting with India ink on glass and projecting the resulting configuration through a photo enlarger onto the light-sensitive contact printing paper.



PHOTOGRAPH BY AUTHOR

First of a series of articles on art in kindergarten. An outstanding classroom teacher and guest instructor at university summer sessions shares the benefit of her experience in making art truly a way of living.

Ruth Flurry

What shall I do? "What do I do?" is the "new" teacher's first and most insistent question. This "new" teacher may be a teacher new to teaching, new to kindergarten, new to art; or a teacher "old" to all three to whom teaching is ever "new." "What do I do?" is a sincere question worthy of a "new" answer which recognizes the first-place position of its



Look, listen, sense; then if you're still not sure, accept.

TEACHING ART IN THE KINDERGARTEN

insistence. Yes, it deserves an answer and yet now many times the new teacher's "what?" is answered by "why" or "how." These, too, are important questions and will demand answers. In fact, the all-important "what" will be constantly re-answered as the result of personal experience with the "how" and the developing philosophy of the "why." But first, the "new" teacher must be able to say, with some measure of confidence, "This I will do."

So, "new" teacher, here is a freehand sharing of one teacher's answer to your question: an answer which has been created, is being created and will be re-created in the light of continued experience and evaluation. It has value only as it may stimulate another creation, *your* "This I will do": *I will free myself of some of my "old" ideas about art.* Perhaps your ideas were never influenced by the color book or stencil. It could be that you never knew the frustration of trying to "make it look like the real thing." Maybe your sky didn't *have* to meet the ground, your house *need* to be properly larger than your little girl, or your chimney correctly upright. If so—lucky you! As for me, I have to take a clean sheet and create, or re-create, for myself a workable concept of this area of experience which we call "art." This I must do first because what I do has its roots in this other "what," what is art all about?

Art is not just for the talented: it is for all. Art is not just to develop and show off a special gift; it is a medium of communication and a means of relating the "I" to people and things about us. So, no art "lessons" or "periods" for the gifted in kindergarten, but a free choice of varied art media for all. No judging by adult standards and displaying the "artistic," but rather the acceptance of every sincere

effort, enjoying the doing with the "artist" and displaying *all* work.

Art is not just a skill or technique: it is a response. Animals can be trained to master a skill or technique. What makes us human is our unique response to environment and particularly to other humans. Art is an expression of that response and is a part of the process of becoming a person. This means that the total kindergarten program is "art." The kindergarten day is made up of relationships and experiences which demand response. This response *may* take an art form. It may come today, the day of the experience; it may come next week; it may come long after kindergarten has been left behind. It may be recognizable as response to a specific experience, or it may not.

Art is not just a product: it is a process. This naturally follows, if you accept the idea of art as response. Response is active, not static. It is a going-forth-to-meet and a seeking of further response. Then kindergarten art is not those objects, pictures of products which are displayed to "decorate our room," to "show the art supervisor what good work we're doing" or to impress our parents with "how well their children are learning." No, to see kindergarten art you will need to be *in on* the doing. You will need to see the sweeping motions which went into that whirl-away picture; you will need to see and hear the vigorous pounding and pushing which went into that clay bowl; you will need to watch the facial expression of the child carefully pulling up the arched back of a "fierce cat with no whiskers." *This* is art in the kindergarten!

Art is not for judging: it is for accepting and enjoying. If art is a response, a part of the process of becoming a



Art is for all; no art lessons, but a free choice of media.

person, who can judge its value in the "becoming" process? If it is the uniqueness of each response which makes us human, to what shall we make that response conform? No, the kindergarten teacher does not judge: she accepts as worthwhile the clumsiest, most inept effort which is genuine—enjoying the process with the doer. How to tell if it's genuine? Look, listen, "sense" for a long time and then if you're still not sure—accept.

Art is not for reproducing: it is for creating and interpreting. How can a unique response reproduce? "*Something new has been added*" to whatever called forth the response. "What is it?" "Your little girl is bigger than your house." "There really aren't two suns in the sky, you know." "Trees are not lavender." These are comments not appropriate for kindergarten art. And anyway, who wouldn't prefer a "lady sun" with long green hair to the round ball we unimaginative ones picture as "the sun"?

Art is not just therapy: it is an integral part of the development of human personality. Recently the therapeutic value of active participation in the art process has been emphasized almost to the point of obscuring the less dramatic, but no less thrilling, contribution to the developmental phase of human personality. It is the developmental aspect of art's value which primarily concerns the kindergarten teacher. Though she may be able to recognize and make some use of the elements of therapy, she will leave therapeutic interpretation and application to the expert. There is no place in the kindergarten for diagnoses based on the use of black in the picture, the practice of "boxing-in," consistent "over-lay," etc. The kindergarten teacher "*sees*" these tendencies and "*listens*" to what they may tell her, along with other expressions from each individual; but she does not attempt therapy.

Art does not just "happen": it must be planned for. If I un-learn my old ideas of art; if I define art as response, not technique and if I specify the total kindergarten program as the art "period"—if I do all of these, will art "happen" in my kindergarten? No, art does not just happen anywhere; creativity is not automatic and planning is needed for

any constructive activity. In fact, even more skillful planning is necessary for the art which is an integral part of the total program than for the "within-the-line" period which is as clearly defined as the color-book stencil. So, "new" teacher, this is your next step: *I will plan, plan, plan; act and replan.* Plans are to act on. Actions are to be planned for. And here are some of the plans I can make and act on.

Plans for the stimulation of art activities. What can I plan to offer as stimulation? • A teacher who is a warm, accepting person, calling forth response. Can I *plan* to make myself such a person? Yes, by taking a good look at myself. Am I willing to do the "housekeeping" necessary for free and varied art activities? Do I really believe in what I am doing, so that I can live through the possibility of utter confusion at times? How many times a minute can I stand to have my name called? You know—"Miss —, my paper tore" . . . "Miss —, look at this," . . . "Miss —, the tail fell off!" . . . "Miss —, I didn't mean to knock over that paint." . . . Can I make my hands seem like four and my feet as many as I move from group to group and person to person where needed?

Having looked at myself, *really* looked, I can accept myself; start with that self and move slowly with the children in this joint experience of creative expression. I can learn to value myself, remembering that I am the most important part of my plans. Neither materials, time, space, talent or any other factor can be a more powerful stimulating or blocking influence on creative response. This "valuing" may well include plans to come to school early enough to allow plenty of time for preparation of materials. Have *you* ever begun the day in a frantic, last-minute rush of mixing paint, getting out clay, putting paper on the easel? How did you feel? What sort of response did you "call forth" from that little "early bird"?

What can I plan to offer as stimulation? • The opportunity for experiences which call forth creative response. The child must live, must act, feel and think, before he can have "something to tell" through art or any other medium of communication. He must be confronted with something before he can respond. My plans for these experiences must begin with the first contact with each child each day. I plan to be ready to greet each child individually, to look at a new toy, a pretty rock, a bright-colored leaf, or listen to the latest "Guess what!" I am saying to them, "You are important—what you are, what you see and what you tell about." If I say this effectively, I stimulate the response which is "art."

How do I know that this is stimulation? Certainly not by the number of clay "toys" reproduced or "Guess what!" 's interpreted with paint in any one day! But what about the freedom with which Marcia splashes orange and brown paint in a pleasing pattern over a large area which used to be carefully divided into a "blue line of sky" at the top and a "green strip of grass" at the bottom? Could my acceptance of her slightly crumpled-up leaf have had any-

thing to do with her picture? Or what about Jerry, whose clumsy mound of clay he proudly proclaimed a "mountain" for all to see and admire? Could my listening to his story of a trip to the mountains have anything to do with his confident approach to this, a fairly new medium for him? I think so, and I will plan for this stimulation.

My day goes on and with it my plans. In the "circle" (or first group), I plan for conversation, showing time and for the sharing of songs and poems. I am saying to them, "We're all here now and our day of 'groupness' is beginning. I like it and you—chances are these 'others' will too. There are many wonderful things for us to share. Shall we explore them together?" At story time, I plan for the reading of brand-new picture books of our modern time; for the telling of old favorites from our store of folklore; and for encouraging "made-up-on-the-spot" stories which may be forgotten by tomorrow. I plan for dramatizations—spontaneous "acting out" with ad-libs encouraged, puppet shows with homemade or improvised puppets, or felt-board figures with the magic of movement. At music time, I plan for listening, for feeling and for moving to music. I plan for moving "just as I like"; for moving like a doll, a duck or a raindrop; for moving to tell an idea, a mood or a story—all to music.

And how do I know these plans will stimulate art activities? Not by a check list of the number of times I can trace some piece of art work back to a poem, a story or music we have experienced through my planning. But what of the child who murmurs as he works: "and now I'll send the rain"—making a rhythmical tap-tapping of black on blue—"dancing, dancing, dancing—and now the sun to

dry 'em up . . ." as he swirls around and around to make a bright yellow ball? What can I say stimulated him? Just that it rained today—or a few days ago? What about the times I've said (with or without his joining in): "Little men all in a row, . . . Dressed in gray from head to toe, . . . They are jumping, skipping, hopping, . . . Dancing without ever stopping. . . . Out in the fields among the grain . . . Dance the little men of the rain."?"

Or there's the one about the Baby Raindrops: "The sun came out quite quickly . . . and called the raindrops back. . . . And of course, the Eensie Beensie Spider got up that spout because "Out came the sun and dried up all the rain." Or maybe this small "creator" is identifying himself with Another of the song: "And God said, the sun should shine . . . The rain should fall, the flowers should grow. . . . And God said the birds should sing. . . . And it was so, was so!" And with him and his picture *it is so* because he said it and made it so. But would he ever have said it other than in response to planned experiences which stimulate imagination and creativity? I think not. So I will plan for this stimulation throughout the day.

Plans for the best way to make appropriate materials available. Materials cannot stimulate unless they are available. The variety and the amount of material provided each day and the exact way made available will depend on the number and experience of the children, the space and equipment of the room, the number of adults helping and the ability and temperament of the teacher supervising. I will remember that materials are not really available if: (1) they are beyond the reach of the child; (2) there is not adequate time and room for their use; (3) they are not furnished reg-

Sharing a technique with the children: "Push on the sponge, press on the paper." Author with group of kindergarten pupils.

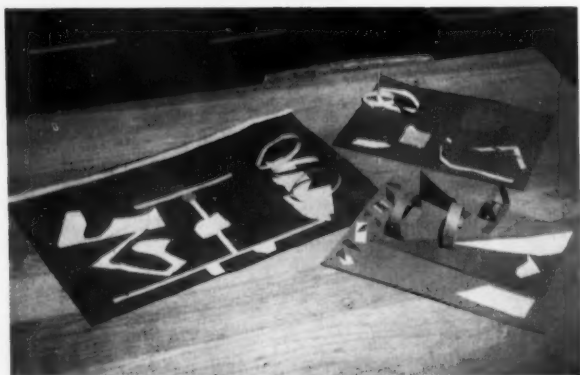


ularly and in adequate quantity to permit repeated experimentation and manipulation; (4) the techniques they require are not provided through the help of a teacher who guides, but does not direct. I will remember that materials are not appropriate if: (1) use of them requires constant and close supervision by the teacher; (2) reasonable care of them cannot be the child's responsibility; (3) a result satisfying to the child cannot be expected, at least most of the time, without tension or frustration.

Plans for an adequate block of time. The kindergarten day is not blocked off in rigid periods or subject-matter areas, but a flexible time schedule is necessary to insure a balanced program of activities. The biggest block of time should be that part of the program sometimes called "activity time," "free play," "work-play" or "choice of activity." Whatever its name, it usually lasts forty to sixty minutes and affords a choice of art activity among others such as block play, play in the doll house, puppet shows, looking at books, working puzzles and others. Such a span of time is adequate for unhurried response, for creative thinking and careful execution. Of course, there is no requirement that the five-year-old spend such a period of time on only one project. He may do several things in different media and activities.

Plans for the best use of available space. I will look at my children, see how they move about in a given area, note how they react to the nearness of others and what control they have of themselves. These are factors I must consider in relation to space. I will examine the space and equipment I have. If I need more of either and can do something about it, I will do it. If not, I will improvise and make do with what I have. Painting does not have to be done on easels; tables can be pushed against the walls; walls themselves can be put to use. But, if it is impossible to "create" space, I will adjust my plans and cut down on the number of materials used at a given time or the number of children using them. I will remember that it's hard to "respond" to anything else when another fellow's elbow is punching your ribs!

Pop-ups to share and display. *Displaying is a way of sharing.*



Plans for providing help when needed and encouragement always. I will experiment with the materials myself, find out what can be done with them, discover some of the difficulties of using them, develop a few simple techniques which help toward a satisfying outcome. I will share these experiences with the children; trial and error is not the only, nor always the best, way of learning. Drips on a paint picture may disturb a child. Need he discover all by himself the simple technique of touching the brush to the side of the container? A "dried-up" finger painting holds little promise of satisfying communication. It is not directive to warn that the time has come to "finish up." And a word of encouragement may help those clumsy hands to stick to the job of cutting with newly-discovered scissors.

Plans for ways of sharing the products of art activity. A "sharing time" at the end of the activity time may be one of the plans I make. Children enjoy "telling about" their art work. And they also enjoy hearing about others' work. However, there are a few dangers to watch out for: (1) a "sharing time" that is "almost" every day can become very monotonous; (2) art does not always have to be "talked about," it communicates of itself; in fact, some art should not be talked about and loses value when "explained"; a genuine response can be distorted by the need to "tell a story about it." The telling may have no relation to the original response.

Displaying art work in the room is a way of sharing. The worth of these displays should be pointed up with appropriate frames or other tasteful arrangement. And displays should be changed often, making use of *all* art work, but losing none in a clutter of too many at once. Frequent changes also help to catch small eyes which are inclined to "see through" the old familiar, not seeing at all. Sending art work home, following a definite plan and after seeking parental cooperation in receiving these products as having value, is an important way of sharing beyond the group in which the process took place. But, a teacher, free to move about, to be near and to enjoy the process with the child is perhaps the best way of sharing I can plan for. This sharing may be non-verbal (a smile, a look, simply being near), but it is nonetheless real and often takes the most skillful of planning on the part of the teacher.

This, then, is one teacher's answer to your question: "What do I do?" What, "new" teacher, is your response to this sharing? Are you using that clean sheet to create your own "This I will do"? *Come on!* Art is for all—even the teacher! Try your hand at lady suns, lavender trees and giant people dwarfing their houses. Discover with your children the fun and satisfaction of a "new" art.

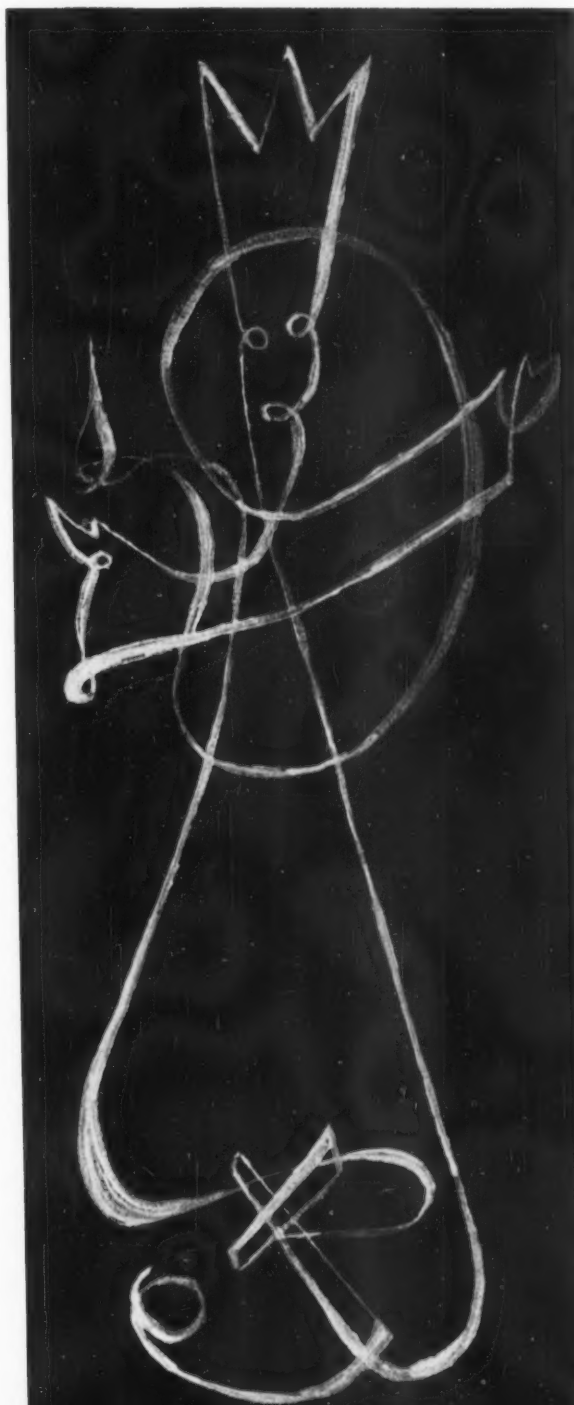
¹ Rain, Ruth Ann Hussey (Age 12), Poems for the Children's Hour, Garden City Publishing Co., Garden City, N. Y.

Ruth Flurry has taught kindergarten in the Atlanta, Georgia schools for twenty-two years; has been guest instructor at the University of Wisconsin, the University of California.

Sister M. Joanne

First of a series of articles on art in high school. A high school teacher and education chairman of the Catholic Art Association offers valuable suggestions for all schools on meaningful creative expression.

Christmas greetings with a meaning



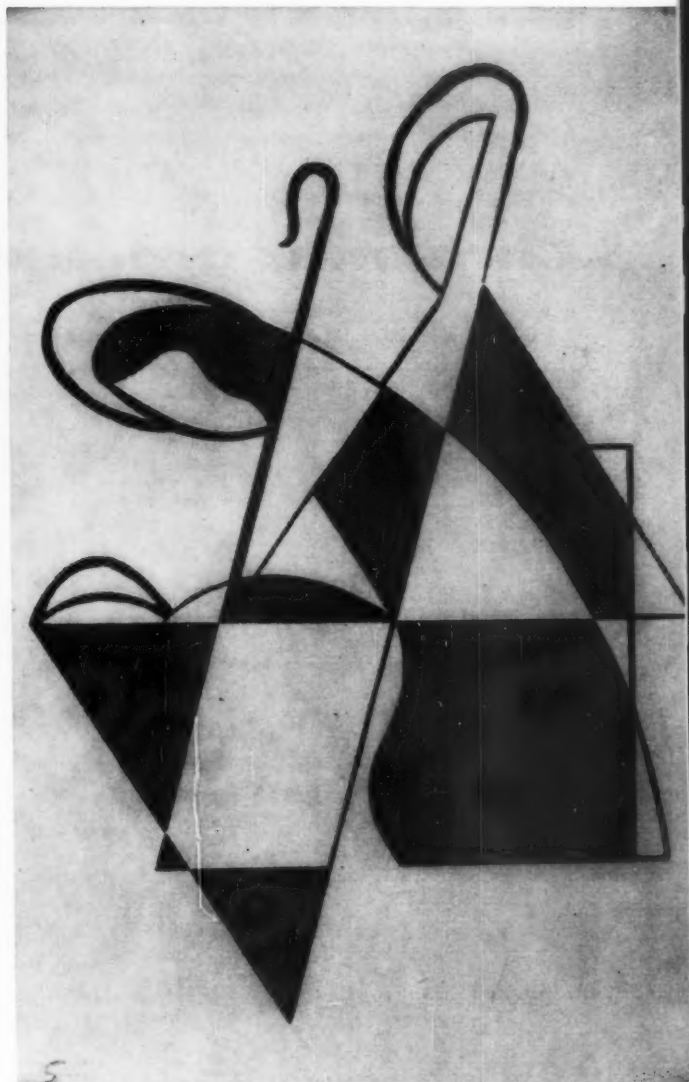
Too many Christmas cards today are just cute, trite, or meaningless. If our objectives on the secondary level are to produce truly meaningful creative expression then, by all means, should our greeting cards carry a genuine message. The taste for Christmas cards in our freshmen changes considerably within a year. There may be three causes for this: (1) our discussion of the true meaning of Christmas, and the purpose for sending Christmas cards; (2) the showing of pairs of contrasts of Christmas cards on the opaque projector, and (3) giving all our designing, drawing, painting and making a purpose and meaning in designing all of our own Christmas cards. Usually our freshmen make simple cards with a "C" pen, the calligraphy of the written message as well as the symbol or drawing to go with it. This follows the practice of a simple calligraphic alphabet and the discussion of the purpose of Christmas cards. From then on, greetings take on real meaning and strength in varying degrees.

With the upperclassmen, the card may be executed directly in any suitable medium or technique; or a preliminary study may be made in pen and ink, in water color, in cut paper, and then reproduced in quantity by silk screen, linoleum block, stencil, or any other selected method. This year the second year students explored brayer and other printing techniques.

Rose Ann drew her design with duco cement on a piece of glass; after this was dry she placed her thin greeting paper on the slab, inked her brayer and rolled it directly on the clean paper thereby getting a rubbing of her Virgin design on glass. Diane cut the Three Kings in a linoleum block and then obtained unique but meaningful results by printing it on magazine pages which carried some printed Christmas message, or on effective colored pages, and even on Christmas wrapping paper. Elaine and Margaret used the stencil method, brushing the design on carefully-selected colored magazine page swatches.

Further variations of the use of the brayer were Barbara's and Mary Beth's, whose textured greetings were done with yarn drawing attached to cardboard. Like Rose Ann, they placed the thin greeting paper directly on these designs,

The cards may be executed directly in any suitable medium.



Preliminary studies may be reproduced in quantity by silk screen, linoleum block, stencil, or any other selected method.

inked the brayer and rolled with pressure to get the rubbing. Joyce carved a plaster block and used it like a linoleum block print. The upperclassmen did ceramic tiles, each using a different character of the Nativity story so that when the finished fired tiles were assembled and hung as a unit on pegboard in the corridor display case, the art department's Christmas greeting was carried to all who viewed it. Even in applying glazes, each student experimented with the most effective technique, such as, Jana's application of glaze to burlap and then pressed onto the tile, Judy's spatter effect, and another Judy's use of rubber cement on the tile before applying the glaze in an effort to get interesting white spots where the rubber cement would burn out in the firing.

The Christmas card sent to faculty members by the principal was designed and executed by a group of students who

organized a little plan whereby everyone in the art department could submit a design. After selecting the most suitable one and revising it for reproduction, they first brayed a "textural rubbing" and then over this, silk-screened the design of the Three Magi and "Venerunt." By the time these students are juniors and seniors, many of them design on their own all their personal and family's Christmas cards.

Sister M. Joanne, S.N.D., teaches art at Central Catholic High School, Toledo, Ohio, and was previously diocesan art supervisor. She has served as education chairman for the Catholic Art Association and has directed summer workshops held at Catholic University. A frequent writer and author of several books, her series of articles dealing with high school art will be valuable to public and parochial schools.

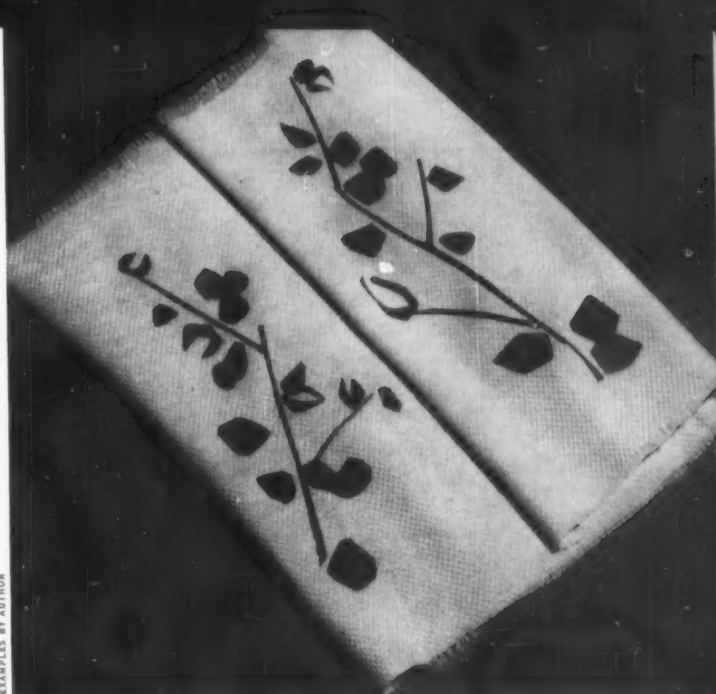
Mending tape designs

Caroline Crites

Iron-on mending tapes can be used for design purposes as well as mending rips. These tapes come in a variety of colors, and will stick to any surface that can be ironed. The important thing in application is that the tape is cut and ironed properly, so it will last through many washings. Projects involving place mats are a great deal of fun when tape is used to make an appliqué. The tape may be used as trim or a design, and the colors can be matched or varied. Homemakers, and others may find many uses for this method of decoration. Tablecloths, blouses, linen or cotton towels, and many other items in the home may become more attractive when they are trimmed or decorated, and iron-on tape is perfect for this. The tapes are valuable in many forms including long pieces, and large "patches." They may be cut into small pieces, for flowers, animals, or other conventionalized objects, or used in abstract design.

Caroline Crites, a recent graduate of the State University College of Education at Buffalo, wrote this as a student.

Each child in turn stands by the "television" set, inserts his picture and tells his part of the story. Set has been used to stress health habits and safety in traffic, and to illustrate stories read as well as special announcements. It serves as an incentive for politeness, speech, posture.



EXAMPLE BY AUTHOR

ideas you suggest

TV picture stories

Olivia L. Krause

A specially built television set has added interest to the story telling period of second graders at Mastick School in the City of Alameda, California. The set is made of plywood and has a shelf in back for holding pictures drawn by the children to illustrate stories read. A slot on the left side is used for inserting the pictures. A cardboard frame serves as a guide in indicating the drawing space on each sheet of drawing paper. During the story telling period one child announces the story to be told. Then each child in turn stands by the set, inserts his picture and tells his part of the story. If he does not talk loudly or clearly enough, he is asked to turn one of the knobs to adjust the volume. The set serves as an incentive to children to stand tall, speak clearly so all may hear, and to be polite while others speak, as well as giving them an opportunity to use their imaginations in illustrating favorite stories.

Olivia L. Krause is supervisor of art education, Alameda, California. Martha Randall was the second grade teacher.



String, tempera, crayon design by Laconia elementary pupil.

Combinations of mediums can often produce exciting experiences for children in the elementary grades. The fascination of string painting, for example, can evolve into combinations of crayon and tempera paint, as shown in the accompanying

Designing with string

Ann Charleston

illustration. The linear part of the design may be laid in with string dipped in tempera paint, with lines varying in length and thickness. In some cases several colors may be used side by side to form a line. A single line may be made to change color as it outlines a form in the design. Areas enclosed by the linear forms may be painted in tempera or colored with crayon, and may be accented with various textures to increase interest and variety in the design. Manila paper is a very suitable background because it does not limit the choice of colors a child may use on it. However, colored and dark construction paper makes a different kind of background effect. There are many common ways for applying the tempera with string, by dropping it in a line pattern, by dripping, and by a pulling or dragging motion. All of these produce interesting results, sometimes unpredictable, that may serve as an introduction to design.

Ann Charleston is elementary art supervisor for the schools of Laconia, New Hampshire, and is active in state activities.

Scribbling with spots

LaVancha Marshall Stalmok

The random spotting of colors may be developed into design.



When we think of scribbling as a start for creative design, we are likely to have in mind linear patterns made at random, perhaps with a pencil, chalk, or other similar pointed medium. Quite a different approach is the random spotting of colors and subsequent development in design. Elementary education students of Chicago Teachers College get some of the release in scribbling by immersing papers in water and then spotting two or three of their favorite colors quickly and thoroughly over the entire paper. They allow these colors to intermingle slightly, and when dry the papers are turned and viewed from various angles to find a suitable subject or design suggestion. Subjects may be outlined and emphasized with a brush, using black and white or alternates of the hues that are used. If no subject is suggested a linear design may be superimposed. An approach of this sort assures individuality in the work of each student. Like other forms of scribbling, or where accidental effects are used as a jumping off place for design, values are largely in getting the student started on his own. Often, too much caution and consideration, and the urge to preconceive a design before it is started tends to result in tight and unimaginative work. As the student gains experience and release he may be able to carry out some specific idea in his head at the same time.

LaVancha Marshall Stalmok teaches art classes for students of elementary education at the Chicago Teachers College.

How can children and youth make proposals for home improvement and judge their quality? Creating and reacting to well-designed houses is more important than mere talk about it. Fourth article of series.

Edna Meibohm Lindemann

EVALUATING PROPOSALS FOR HOME IMPROVEMENT

Squared paper and tracing paper are essential materials to the youthful designer. Once the basic measurements of existing rooms, width of doorways and windows, and the position of pipes, radiators, and other permanent installations have been recorded in rough sketches, they can be readily mapped out on squared paper as a scaled floor plan or "roof-off", airplane view. Little children will find large sheets of one-half or one-inch squared paper, easy to work on. The squares will help them to approximate the relationship of length and width. Older children can work with the scale of one-quarter inch equaling one foot. Lines are simply drawn over the graph lines, against the edge of a

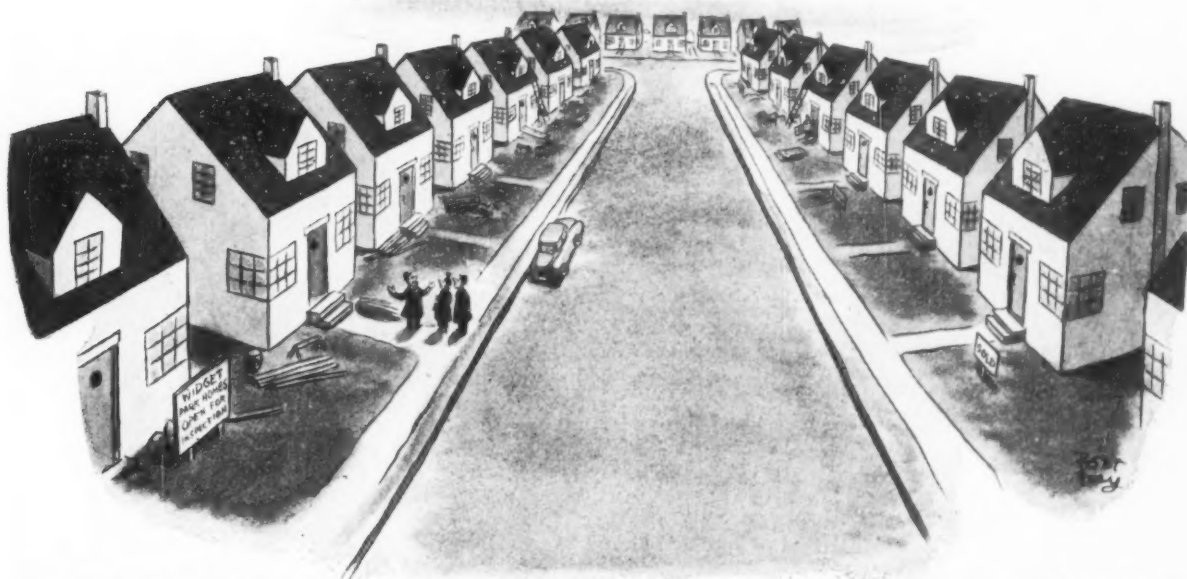


REPRINTED BY SPECIAL PERMISSION OF THE SATURDAY EVENING POST
"Oh, I had a lot of big ideas when I first started building this house."

art and the home

ruler with a medium pencil. When the room has been drawn more or less to scale and the floor plan concept is understood, tracing paper can be laid over the "scale drawing" fastened with masking tape, and suggested revisions planned in crayon, pencil, or felt nib pen quickly

"They're going fast. I'd advise you to buy now, while you have your choice."



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Conferring with other classmates on changes may be helpful.

and without injury to the original plan. Drawing the room or group of rooms to scale, or approximately so, insures adherence to the situation. From here on, whatever is planned for the room must depend on the size and shape of the room plus any space that may subsequently be added from adjoining areas through removal of walls, closets and the like.

All design is judgment exercised on the basis of artistic sensitivity and experience. Sensing, seeing, feeling, creating and reacting to good design is more important than mere talk about it. Therefore, at some time in the child's education we must arrive at the point where he is able to make tangible proposals for home design. This is the logical

step after developing awareness and interest. This is the propitious moment for carrying interest forward to concern and exercised judgment. The proposal of a change in home design implies the additional judgment whether his proposal is good or bad. For basis in evaluating his proposal the child can refer to the list of considerations he has been trying to fulfill, and then proceed to sketch a second and a third proposal. Little children probably will be happiest with their first ideas plus limited additions or subtractions. Older children will understand that making at least two or three sketches before refining one is the more challenging and productive approach.

Comparison of the existing arrangement with the changes suggested by the child will be helpful. This can be done in conference with the teacher, the class, or the family. Distinctive kinds of help can be rendered by each. Consultation with members of the family should be urged when rough paper plans are first legible. The more closely children and parents work together, the better, since the design for living which is being drawn is to be shared. The teacher, at the same time, must continue to encourage the child's objective evaluation of suggestions and requests. The check lists of basic considerations, prepared prior to the involvement in a specific problem, should render valuable aid and support at this point.

Dr. Edna Meibohm Lindemann is associate professor of art, State University of New York College of Education, Buffalo. In addition to professional training and experience in the area of home planning, she has taught widely in this area.

Helping young people plan realistic home improvements can help them become future homeowners and designers of integrity.



The author visits famous living artists to ask the questions you would ask if you were there. Join her on a visit with Sister Mary Corita, a devout nun, a college art professor, and a highly respected artist.

Louise Elliott Rago

AN INTERVIEW WITH SISTER MARY CORITA

One need not go to Greenwich Village or to the Left Bank in California to see one of the most outstanding printmakers of our time. She is none other than Sister Mary Corita, I.H.M., professor of art at Immaculate Heart College in Los Angeles. A master craftsman in the ancient Chinese art of serigraphy (silk-screening to many of us), some of her prints require as many as thirty-five screens. Her "one nun" shows are constantly touring the country's leading galleries, and some of her prints originally priced in the ten dollar range now bring as much as five hundred dollars. Proceeds of the sale of her prints are used to improve the art department at Immaculate Heart College. Her prints, inspired by Biblical subject matter, reflect her interest in peoples of the world. She believes that each person needs other people, and that one cannot exist by himself.

Louise Rago: Would you say that there is some connection between your work and work known as "liturgical art?"

Sister Corita: The only connection I can think of between my things and the liturgy is that some of my prints illustrate texts from the mass and the office. (The office is the set of prayers, psalms, hymns, etc., which all priests and certain other clerics in the Catholic Church are obliged to recite daily). The term "liturgical art" has to do with the vestments, architecture and things used in the churches. My pictures are just for walls of homes and they were never intended to be used in church.

Louise Rago: So often we hear the expression that an artist works with "religious fervor." What does this mean?

Sister Corita: Fervor means intensity of feeling, and religious means bound to God. Religious fervor seems to mean being bound to God with all of you. Now a person may be fervently religious and a very poor painter, or may be a very good painter and not be fervently bound to God. He may also be both. There is the danger of getting so involved in your personal emotions that you aren't doing the job of making an object well. The fact that a person keeps on working as an artist is part of the talent. The artist should



Sister Mary Corita, I.H.M., artist, craftsman, educator.

consider it an honor to use and develop by labor the gifts received from God. Art is *right making*. The maker must have a purpose.

Louise Rago: Would you agree with the statement that "the more simple the material, the better"? Is there an over-emphasis on new materials for their own sake?

Sister Corita: Simple can be good. Complicated can be good. Many times people may be intrigued over the novelty, cleverness, ingenuity, or difficulty of the technique and not look at the final result. Materials and techniques are certainly interesting and, of course, important—but only as a part of the final form. It is the beautiful form or shape of the finished product that makes the object good to look at and desirable to have around—above all else.

Louise Rago: If the essence of teaching is joint learning, would you agree with the statement that too many art schools and instructors stifle as much creativity as they encourage? Can the dedicated "creative artist" ever become objective enough as a teacher so that he doesn't impose his own ways of working, schools, forms, media, upon his students?

why people create

Sister Corita: There is a terrible danger in trying to specialize too soon. There is a particular danger in teaching high school people pseudo-techniques. Students need to be given the discipline necessary to solve a problem—not just learn a technique that is only of temporary value. We do learn by example. That's why it is so important to have exciting, enthusiastic, capable, dedicated teachers. All the experiences a person would have enrich him as a person, and make him a better teacher for being thus enriched. The experiences could contribute toward his becoming a better art teacher, but the experiences themselves might not be art—they might be "un-art." The student needs time to learn how to think and judge and absorb the wealth of history before he learns to be technically skillful, or he may find that he is skillfully executing a very narrow thing.

Louise Rago: As a teacher, how do you handle this business of spontaneity and individuality versus "rules?"

Sister Corita: It is the teacher's problem to help the student understand that *rules are discovered in the making*—that each object is unique and has never been made before, so that nobody knows the rules until the thing is finished.

Sister Corita has always questioned this business of "expressing oneself." It seems to her that you make a thing poorly or well—either would express yourself—in fact anything anybody does expresses himself. "Create" means to Sister Mary Corita to relate to forth a whole in a way that it has never been done before. Order in the world is lost if it

is necessary to relate everything. An art piece doesn't have to remind one of anything in particular. "It can just be."

Louise Rago: Would you say that one of your main objectives is to create for the glory of Christianity?

Sister Corita: It seems too pretentious to say my main objective is to create for the glory of Christianity. I just make a few prints each year and hope somehow they will be enjoyed by some people in some small way. This is within Christianity but not very glorious.

Sister Corita has an indefatigable amount of endurance. She claims endurance is one of the prime requirements of an artist, and certainly a sense of humor goes a long way. However, she has a horror of playfulness used as a means of expression. So often we have misconceptions of people in the religious life. We think of them as being sheltered and almost "inhuman." Sister Corita is far from being inhuman. She has been hailed not only as an artist but a brilliant one. She is one of our leading art educators and an eloquent speaker. Her life is her work. She possesses a rare quality—that of humility. She admits she continues to learn from her students.

Louise Elliott Rago, author of series, teaches art in the Wheatley School, East Williston, Long Island, New York. Sister Mary Corita and her colleague Sister Magdalen Mary, department chairman, left on a study trip to Europe after the opening of Sister Corita's second New York solo show, now at the Morris Gallery, 174 Waverly Place, New York.

"Psalm 84," serigraph by Sister Mary Corita, I.H.M., professor of art, Immaculate Heart College, Los Angeles, California.





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ITEMS OF INTEREST

Modeling Clay A new and colorful folder from Milton Bradley Company gives helpful suggestions for modeling their non-hardening clay. It encourages youngsters to experiment with the medium and gives information on the types of items best suited to clay modeling in the grades; it also reminds you of some easily available modeling tools such as a pencil, toothpick, pocket knife, etc. The brief history of clay as a craft, found in the folder, helps to introduce the subject to young children and spark their imaginations to creative action. For your free copy of this interesting and helpful folder, please write Milton Bradley Company, 75 Park Street, Springfield 2, Mass., and ask for Modeling with Clay.



New Products C. Howard Hunt Pen Co., manufacturers of Speedball products, announces the addition of four new products to their line: A new color register jig, used in making registered color blocks, complete with adjustable spring for holding blocks and clips for holding paper when planning multi-color block prints—felt backed; a new inking plate of sturdy metal with lid to fit over edge of desk, unbreakable and easily cleaned, also can be used as bench hook for holding lino block while carving; a new 6-inch brayer, with foot rest and wooden handle; a new printing jig which is easily clipped on to a Model B press for use in color block printing—holds paper and block in place. Your school supply or art supply dealer will be glad to show you these new items.

Unique and Distinctive The new catalog of The American Museum of Natural History Shop lists and describes hundreds of objects from nature that may be purchased there. Of special interest to art people are the reproductions of ancient art objects; many would add interest to art rooms, others would make distinctive gifts. The shop is operated by the Museum and proceeds from purchases are used to further research and educational efforts of the Museum. A copy of The Shop catalog is yours at no cost by writing to the following: The Museum Shop, Dept. SA, The American Museum of Natural History, Central Park West at 79th St., New York 24, N. Y.

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Fluorescent Colors A new item by Floquil, Inc., Cobleskill, New York, is a package of fluorescent colors that are permanent, quick-drying and waterproof. The package shown above contains four brilliant colors, plus white and a solvent. Teachers will find these colors effective for spots of color on greeting cards, for signs (indoor and outdoor), posters, flash cards and other school activities where brilliance and sparkle are needed. Called Flo-Glo, your school supply or art supply dealer will have these colors or write the company.

Tempera Color Set A new, six-bottle set of non-toxic tempera paints has recently been introduced by The Carter's Ink Company, Cambridge, Massachusetts. Designed for home, church, school and club use, the sets include $\frac{3}{4}$ oz. jars of the basic colors: white, black, yellow, red, blue and green paints, plus an acetate mixing tray. Carter's also offers an informative pamphlet describing various water color painting techniques and proper care of brushes. The pamphlet is available at no cost by writing to The Carter's Ink Company, Dept. TP, 239 First St., Cambridge, Massachusetts. Please enclose self-addressed envelope.

Visual Aid Those using overhead projectors in their classes will be interested in a new package offered by Charles Beseler Company, 619 South 18th Street, East Orange, New Jersey. The package contains a "sampler" assortment of material used in the preparation of illustrated talks to classes which will be projected to them via Vu-Graph—the overhead projector. Any message or illustration can be drawn while the talk is being given or in advance of it and projected at the proper spot in the talk. All the material you need for color and black and white transparencies is included in the "sampler." For more information on this Beseler Starter Kit as well as the complete line of opaque and overhead projection apparatus, please write the company at the above address.

Enameling Catalog Publication of a new edition of Enamel-On-Copper was announced recently by Immerman & Sons Company, 1924 Euclid Ave., Cleveland 15, Ohio. This sixty-four page catalog offers a complete range of tools, supplies and equipment, plus suggestions for enameling activities and hints on techniques for making enameled items. This new edition also introduces you to the technique of glass firing and to porcelain jewelry. Designed to be helpful to a wide range of enameling skills and activities, the catalog is available free to those writing the company for a copy.

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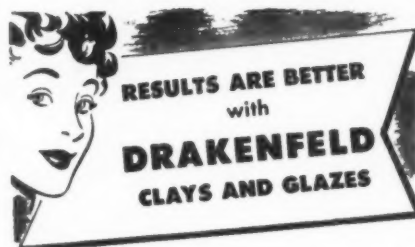
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DELACROIX AND THE ROMANTIC REVOLT



COURTESY POTTER PALMER COLLECTION, THE ART INSTITUTE OF CHICAGO

Howard Collins

"Arab Rider Attacked by a Lion," Eugène Delacroix, 1849.

One of the most exciting periods in the history of European painting was the period from the middle of the eighteenth to the latter part of the nineteenth century during which time France witnessed the unfolding of the Romantic revolt against the Neo-Classical painting of the French Academy.

After the outbreak of the French revolution in 1789 French art had fallen completely under the domination of Jacques Louis David, arch proponent of the Neo-Classical style, who completely ruled the art of France for thirty-one

years. At his death the cudgel was taken up and held with equal zeal by his gifted pupil, J.A.D. Ingres, who continued to mold the direction of French painting until his death in 1867. The dominance of this cold sculptural painting with its emphasis on drawing, is partially attributed to the harsh realities of the French revolution as well as to the renewed interest in Graeco-Roman sculpture engendered by the then recent excavations at Pompeii. It was an art that looked back to the Classical harmonies of Raphael. Another type

of artist, the Romantic, who traces his origins through Rubens, found the official reign of Neo-Classical art, stifling.

It is always difficult to ascribe to the Romantic a definite pattern of generation since Romanticism is by its very nature an emotional and fragmented process. Romanticism is actually an attitude with emphasis on the individual and his relationship toward life and the cosmos. (The Romantics might prefer the word chaos rather than cosmos.) It is a state of mind which comes to the surface from time to time when great calamities or upheavals periodically remind us that man and his reason do not control nature. The Romantic feels that life is exciting, but precarious, and even downright hazardous; that he is not calling the turns. His art thrives on violence and the excitement of uncertainty, frequently depicting man in mortal combat with forces beyond his control. The Romantic unlike the Classicist could not function under the formal rules inherited from the High Renaissance. His art, being personal, depended less on subject matter itself than his own personal response to it. He had an escapist tendency to paint exotic places such as the orient. Illustrating stories, epics and legends also gave vent to his imagination without the restrictions of reality serving as a damper on his exciting emotional adventures of the spirit.

The art of the Romantic can often be recognized by its design structure which, unlike the Classical, is often characterized by the absence or defect of symmetry. Usually the picture seems to rotate about a main central theme. The composition is dynamic and sometimes unstable as contrasted to the calm repose of the Classical mode. This effect is sustained by the Romantic's use of color which is not fixed to particular objects or shapes but seems to revolve with the composition. Thus the observer is hypnotically drawn into the picture, becoming, at the artist's will, engulfed in a vortex of color and form.

The symbol of Romanticism in art and one of the outstanding names in the history of French painting was Eugène Delacroix (1798-1863). For a man of frail physique, he possessed prodigious energy. He tirelessly and defiantly led the revolt against the French Academy for forty years. He shared Michaelangelo's will to create with a fabulous scope and his genius kept him from becoming ensnared in that pitfall of many Romantics, a propensity to melodrama. At an early age he showed unusual musical ability and for a while entertained thoughts of becoming a violinist. His love of music remained with him, and is often revealed in his painting. He was an introspective man and his art was the only clue to his true nature. Like Michaelangelo, he eventually became a recluse.

He assumed leadership of the Romantic movement from Théodore Géricault who began the Romantic revolt but was killed in a riding accident. In the Salon of 1822 Delacroix exhibited his painting, *The Barque of Dante*. The picture was clearly Romantic with the figures in a state of anxious writhing; the sea a turbulent foam and the sky oppressive and threatening. It caused mixed reactions of acclaim and criticism. Curiously the state purchased the picture and

Delacroix was launched on an independent career. It was curious in that the state usually purchased only pictures executed in the approved classical style, and since the painting was bought at the suggestion of an official who reputedly had no interest in art, it is often suggested that the purchase was made at the behest of the famous French statesman Talleyrand who, it was rumored, was the actual father of Delacroix. *The Massacre at Chios* was shown in the Salon of 1825 and is considered by many to be his finest work. In this picture the artist, having seen the painting of Constable with its infusion of light and its broken color, actually repainted whole passages of the painting in this style. This combination of the design and vigor of the Romantic composition with the radiant color of the British technique was henceforth typical of all Delacroix's work and contributed largely to his stature as one of the greatest Romantic painters in the history of art. Delacroix went to England in 1825 to study more about the use of color.

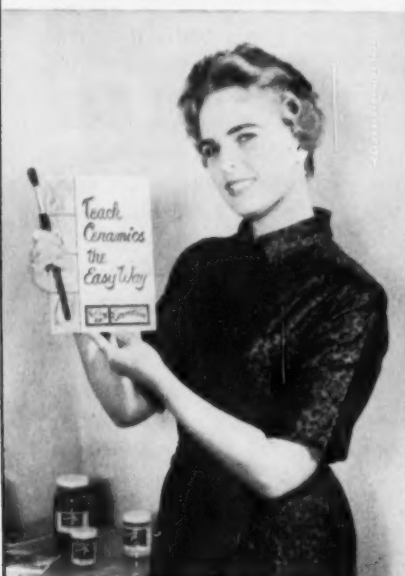
In the tradition of the Romantic, much of his painting is based on themes from history and literature. Typical of this is his painting, *The Death of Sardanapalus*, based on a poem by that arch Romantic, Lord Byron. This was the painting that actually established him as the head of the Romantic school. In 1822 he went to Morocco with a military mission and returned with numerous sketches of exotic subjects. Many of his paintings including *Arab Rider Attacked by Lion*, were the result of this trip. This picture represents the quintessence of the Romantic spirit. Incorporated within the exotic setting is the heroic struggle with its doubtful outcome, the rapid loose brushwork which adds to the excitement and prevents arresting detail which would decelerate the mounting tension and finally, the swirling composition with sky and land fused into a spinning turbulence with the struggling figures. Thus Eugène Delacroix portrays the persistent theme of the Romantic painter; an intense concern for man's struggle with his environment.

The art of the Romantic, depending as it does on the individual with his moods and anxieties does not, in fact cannot, produce a formalized school since it eschews all official rules or notions of harmony. Therefore Delacroix did not leave a group of followers who imitated and copied the "master". When he died in 1863 the Romantic movement gradually dissipated into melodrama. Eugène Delacroix, in his day considered dangerously modern and a threat to the tradition of painting, remains to us the symbol of the Romantic spirit.

Howard Collins teaches art in the Ridgewood High School, Ridgewood, New Jersey. He would appreciate your comments and suggestions for artists to be covered in future issues.

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Film Catalog Indiana University's Audio-Visual Center has released its 664-page, 1960 Educational Motion Pictures Catalog, listing approximately 6,000 films of cultural, social, and educational value, recommended for use from nursery school through college and adult levels. The publication is an easy-to-use descriptive index to the 16mm films in the University film library that are available on a rental basis to any responsible individual or organization. Groups or individuals wishing to receive a copy may address their requests to the Circulation Department of the Audio-Visual Center, Indiana University, Bloomington, Indiana. Each film has been analyzed for its educational contribution before being placed in the library and described in the catalog. Of special interest to many School Arts readers is a new 16mm sound, color film, *Craftsmanship in Clay*, that takes you through six important phases of clay forming, decoration, glazing and firing. See Page 3 for details.

Ceramics Catalog A new catalog from American Art Clay Company is now available to you and, in addition to the wide variety of items for the ceramist you have found in the past, this latest edition offers new items of special interest. For example, there is a new high fire kiln with a capacity of 14,400 cubic inches which will go to 2300° Fahrenheit. In addition, eight Amaco electric kilns are now listed as approved by Canadian Standards Association as well as Underwriters' Laboratories, Inc. In a special section marked "New Items," potters will find a self-powered sprayer, a mechanical device that can be set to turn on a kiln at a specified time, and other equipment designed to make pottery processes easier and more convenient. For your copy of Catalog No. 45 Amaco Pottery and Metal Enameling Supplies and Equipment, write American Art Clay Company, 4717 West Sixteenth Street, Indianapolis 24, Indiana.

Sales Representative Albert R. Bailey, President of Bailey Films, Inc., Hollywood, California, announces that Mrs. Jessie Wilson has joined their staff of field representatives. Mrs. Wilson was formerly the Film Librarian at Central Washington College, and Distribution Coordinator at the Audio-Visual Center, University of Washington. She will reside in Seattle, and will serve as exclusive sales representative for the firm throughout most of the western states. Have you seen the folder Bailey has published describing his Exploring Art Series? It tells about their films on Crayon Resist, Torn Paper, Monotype Prints, and Bulletin Boards. A copy of the folder is yours by writing Bailey Films, Inc.

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organization news

UNITED STATES OFFICE OF EDUCATION

Lest we forget that the arts continue to occupy a prominent place in the minds of educators throughout the Nation, the Office of Education presents a brief and incomplete listing of activities in which it has participated. *Clarification of a Significant Art Program* was the theme for the Art Education Conference held at Madison College, Harrisonburg, Virginia, July 6-10. The Specialist in Fine Arts Education from the Office of Education and Dr. Ralph Beelke, Executive Secretary of the NAEA, were seminar leaders. Being primarily concerned with problems in secondary art education, the sessions dealt chiefly with current trends and conditions in this area. The 15th annual meeting of The Children's Theater Conference (AETA) convened in Michigan City, Indiana, October 26-29 to consider the topic, "Big People for A Small World." The theme implied the development of those intellectual, emotional, mental, ethical, spiritual, and aesthetic values which will help a new generation grow "big" enough to live effectively and happily in a world made "small" by the many discoveries and inventions which creative thought can produce. The Specialist in Fine Arts Education gave the key-note dinner address, "Educating the Other Half of Ourselves." The West Virginia School Supervisors devoted the annual conference at Jackson's Mill, September 21-22, to *The Creative Arts in the Curriculum: The Supervisor's Role*. Drs. Ralph Beelke and Mayo Bryce were among the conference speakers. The paramount issues under consideration were ways and means to enrich the curriculum through the arts. The National Kindergarten Association celebrated its 50th anniversary with a children's art exhibit which opened at the New York Public Library on April 16. The International Music Conference of the President's Music Committee of the People-to-People Program called a conference October 6 at the Biltmore Hotel in New York City to give thought to *The Place of Music in World Affairs*. Vice President Richard Nixon was the featured speaker.

On September 17 at the Girl Scout Camp, Rockwood, Maryland, a mobile training unit was launched to bring up-to-date training in the fields of music, dance, literature, drama, arts and crafts to Girl Scouts across the country. The station wagon will be operated by three educators and they will be in the field two years. Seminars to orient exchange art and music educators from Bolivia, Finland, Turkey, Belgium, Luxembourg, and England were held in the Office of Education, September 4-8. Tempus fugit--

Mayo Bryce, Specialist, Education in the Fine Arts

This column will be shared alternately between the National Committee on Art Education, the National Art Education Association, and the U.S. Office of Education, for more intimate reports of various activities.



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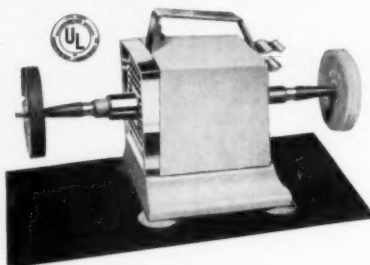


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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

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Sworn to and subscribed before me this 17th day of September, 1959.

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(Seal)

(My commission expires August 18, 1962.)

LETTERS

Ford on "Modern Rococo" William Clay Ford, vice-president of Ford Motor Company in charge of product planning and styling received a copy of our editorial on Modern Rococo (September 1959 issue) from one of our readers and sent us a copy of his reply to reader Walter Burgess of Colon, Michigan: "Particularly, I appreciate your enclosing the editorial by D. Kenneth Winebrenner from School Arts. Generally speaking, I couldn't agree with him more! I believe our 1960 line of products reflects a good deal of his philosophy (and my own), and I hope we will continue to make our cars not only different but better-looking every time we change our styling. Perhaps Mr. Winebrenner would understand our problems better, however, if he were aware of the fact that the 1959 Buick (which he owns and admires), a so-called 'all-new' car relative to the 1958 model, caused Buick to drop from fifth to seventh place in sales in 1959 versus 1958. I doubt if the situation would have been very different if Buick had simply removed the 'V' on the grille, plugged up the 'Portholes,' and substituted 1954 hubcaps for the 1959 style, as he did."

My information is that Buick actually sold more 1959 cars than 1958 ones, even while falling below in relative sales. And I have reason to suspect that rumors of excessive transmission repairs and gasoline consumption may have been factors in the relative decline of Buick sales. However, the point made by Mr. Ford is worthy of our serious consideration as art educators. Do people actually prefer poor design to good design, and if so where have we fallen down? My own feeling is that the manufacturers should present the best possible design and then sell it to the consumers. Advertising can sell refrigerators to the Eskimos, it is said. So, why not bring out the very best in design and sell it to the public?

For example (in my opinion), the most economical line of the 1960 standard Fords looks almost like the 1959 Buick with the fins leveled out, something I thought may have improved the Buick. With the exception of the ornate blue "jewels" set on the side, I think this model is a great improvement on previous Fords and distinctive in design. The hitch is that this model is receiving very little promotion, and advertisements feature the Galaxie which, like the recent Thunderbirds, is more clumsy in design. If I didn't have the 1959 Buick I would be in the market for a standard 1960 Ford, but the "stuck-on" jewels would have to go. In all fairness to Chevrolet, I believe the new compact Corvair is cleaner in design than the other compacts, including Ford's new Falcon. The 1960 Buick has, I believe, lost some of the dash and distinctiveness of the 1959 model, and is not as sure of itself in design. Its make-believe portholes, like the Valiant's fake spare tire on the rear deck, do not represent a very high degree of integrity in over-all design.

Dr. Julia Schwartz is professor of art education, department of arts education, Florida State University, Tallahassee.

beginning teacher

Discipline In An Art Class. In the interview the junior high school principal kept coming back to the question, "What kind of discipline can *you* keep?" He would ask, "Can *you* keep good discipline? What is *your* idea of discipline? How do *you* get discipline?" The beginning art teacher interviewed reported later in discussing this with her college advisor, "I explained to him that one made plans for teaching, and, in this way, prevented discipline problems from arising. His extreme interest in my ability as a teacher to maintain order in the art room worried me." She asked, "What do you suppose was the reason for his concern?"

The aspect of the interview referred to brings to light a problem with which school administrators are sometimes faced. It is that of the beginning art teacher who (1) does not have a clear understanding of the nature of art and the objectives of art education, (2) is unaware of the fundamentals of a good learning situation and, because of this confusion in her own mind, (3) often misconstrues freedom to mean license. The writer recalls a junior high school principal reporting that his first year art teacher had explained to him when questioned concerning the confusing clamor in her room, "Oh, *but* this is an *art* class!" Knowing good teaching even though he was not too well informed about art he sensed that the adolescents in this art teacher's classroom manipulated art materials and talked and moved about without any very serious purpose. He noted what appeared to be developing attitudes of insensitivity and disrespect on the part of the boys and girls toward art room facilities, equipment, materials, and each other as persons. To him this was unacceptable as good education, whether it was English, mathematics or art education. No doubt, it was a similar kind of experience with an art teacher which the principal of the reported interview had in mind when he questioned the prospective art teacher so insistently on the matter of discipline in an art room.

As was explained by the art teacher referred to above, discipline in a classroom does rest, at least in part, upon making plans for teaching so as to preclude behavior problems from arising. Discipline, in this sense, is not to be thought of as a loss of freedom. Rather, it implies that the teacher anticipates needs which are apt to arise and which have to be met if the art work period is to be worthwhile. A most obvious example of this is the planning for distribution of art materials and tools at the beginning and their collection and general clean-up at the completion of the work session. The art teacher plans so as to involve boys

and girls in feeling and taking responsibility for such necessary and basic aspects of classroom mechanics or management. Adolescents, especially in an art class, must be guided to become aware of, to understand and appreciate the nature and value of materials and tools and their proper use and care. This is not to say that there is one best way to organize, collect and care for art supplies in a junior high school art class and to develop respectful and sympathetic attitudes on the part of the pupils. Rather it is to say that *some kind of plan must be made* with a view toward taking care of this in an orderly, intelligent and cooperative manner in each class so as to forestall confusion, misunderstanding and the development of negative and even antagonistic reactions.

Planning teaching so as to forestall discipline problems includes preparation for art work periods in still other ways. (1) Certainly the work to be undertaken should be within the ability range of and challenging to the class being instructed. The writer recalls visiting an eighth grade art class of boys actually needing to be policed by their art teacher. It was no wonder as they were observed being driven to an assignment which consisted of turning out a number of flower patterns in specific kinds of color schemes. It was clear that this art teacher had not learned very much about teen-age boys in general and that she did not take the time to learn anything about those in her class in particular. What she expected of them had no meaning and was purposeless as far as they were concerned, hence, their irrelevant-to-the-assigned-task behavior. (2) Also, the work to be undertaken should be presented so as to engage the adolescent's wholehearted will to participate. Here, again, it must be stated that there is no one best way to do this for so much depends upon the art teacher—the particular kind of person she is and how she builds the quality of interpersonal relationships so necessary in reaching each boy and girl in the group. The teacher's expectations and values are shown by every move she makes: her tone of voice, her pace of movement and her over-all expression. Her feeling of respect for each individual is communicated as clearly in nonverbal as in verbal ways. All of this is as vital to the creating of a good learning situation as is the wealth of background in the arts which the art teacher brings to it. The art teacher should be mindful at all times of the impact of herself as a person in the teaching act. Discipline, then, is not to be seen as isolated from the work of teaching and learning. It is an integral part of all of it.

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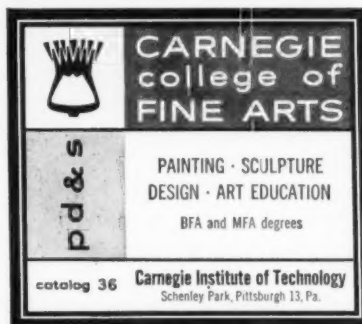
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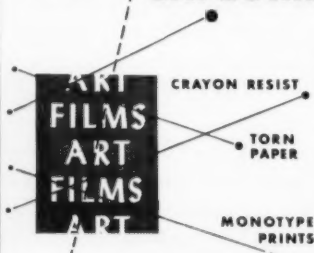
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ART FILMS

Continuing our comments on films that help in a study of techniques and do have some motivational value, you may consider "The Birth of a Painting," in which Kurt Seligmann makes a painting from a sketch to finished canvas. Of course, one of the great ones in this area is "Visit to Picasso" from Audio Film Classics, in which we see Picasso draw on a plexiglass sheet. These indicate the areas of films on drawing and show that we do not have many, and of these, few are good.

Some time ago we mentioned that Dr. Konrad Prothmann had slides available of the theme exhibit, "Art and the Adolescent," which was an interesting feature of the Los Angeles conference of the National Art Education Association. One of the unusual features of this conference was the commercial exhibits, designed and installed under the supervision of Sisters Magdalen Mary and Mary Corita and their students of Immaculate Heart College. Slides of these exhibits are also available from Dr. Konrad Prothmann, 2378 Soper Avenue, Baldwin, Long Island, New York. If you would like to see the charm of this school's work and how it was applied to commercial booths, by all means see these slides. This group of slides called "Commercial Exhibits" will be a wonderful addition to your collection of display and design aids.

Editor's Note: We have received from Japan a collection of twenty-two 35 mm. color slides on Japanese child art, entitled "Japanese Life." These were prepared from the nineteenth national child art exhibition, organized by the Association for Promoting Educational Arts, and include drawings and paintings depicting life in Japan. A few sets, with English manual, are available to American art educators at \$3.50. Address: Rinzo Satake, chief director, The Association for Promoting Educational Arts, 2-1 Kanda-Misakicho, Chiyoda-ku, Tokyo, Japan.

Thomas Larkin, who reviews art films for our readers, is associate professor of art and art education, University of Michigan. Address: 143 College of Architecture and Design, University of Michigan, Ann Arbor.

Edmund B. Feldman

Dr. Edmund B. Feldman serves as associate professor of art education at Carnegie Institute of Technology, Pittsburgh.

new teaching aids

The interest in creativity extends beyond art education. Industry and especially the marketing and advertising branches of commerce are deeply concerned about creativity—what it is; how it can be maximized; how to identify personnel who are creative; creating the optimum conditions for the exercise of creative abilities; etc. A new volume assembled for the Art Directors Club of New York, **Creativity: An Examination of the Creative Process** (Hastings House Publishers, 1959), price \$4.50, deals with the problem from a number of angles. The Editor, Paul Smith, has put together a book made up of speeches on creativity in engineering, humor, science, research, visual communication, marketing, music, as well as discussions of the psychology of creativity, brainstorming, and testing for creativity. The authors are a psychologist, a psychoanalyst, Victor Borge, several artists, designers and art directors, a marketing executive, and a brainstorming executive for Batten, Barton, Durstine & Osborn. In my opinion, the best contribution is made by Saul Bass, the designer. The marketing man has, to my mind, a vulgar concern with profit. The psychologist speaks of expressive, productive, and inventive creativity, as well as innovative and emergentive creativity. Then he discusses the familiar stages of creativity: exposure, incubation, illumination, and execution. His most original contribution is on plastic perception and plastic communication where he has done some research. Dr. Zilboorg, the psychoanalyst, dealing with the psychology of the creative personality, is very witty but really does not come to grips with his problem. One suspects that he was included in the symposium because he is distinguished and because his presence as an analyst tended to calm the assembly of guilt-ridden advertising men.

Several of the participants are suspicious, as is this reviewer, of the ability of brainstorming to come up with high level manifestations of creativity. It is a fertile technique at a fairly mediocre level and I suppose there are any number of operations in industry and commerce which can benefit from brainstorming because their consequences are not far-reaching. But at higher levels of government, education, and industry, it appears that techniques of "team" or collective thinking can be dangerous because they substitute pseudo-thought and pseudo-creativity for the real thing. In this volume Dr. Irving Taylor says that group methods of training for creativity produce "a great deal of superficial (horizontal) association, rather than depth (vertical) probing results."

You can see that in the space of a short review it is impossible to do justice to the varied contributions of a symposium like this one. An important area of creativity research, not dealt with in this volume, has to do with the simulation of creative thought and decision-making with electronic computers. This work is well under way at my own institution (Carnegie) where researchers are on the way to producing musical compositions in the style of the masters with the electronic computer. The machine plays chess and may later paint pictures. I do not have the space to deal with the rationale or the implications of this research. At present it seems that a wide range of middle level thinking can be replaced by the machine.

One point about art education in relation to creativity research ought to be made: it would be a mistake to identify art education goals too exclusively with creativity. This is because I already see that the pursuit of creativity in the communications industry is becoming absurd, a sort of circus. Secondly, all good instruction has creativity as a consequence. Third, there has developed a semantic blur around the word. Fourth, we must not lose sight of the art product and the values it yields. Having said this much, I urge you to read this book; it is entertaining and it will suggest further reading and experiment.*

At exhibitions today one never fails to see a number of synthetic primitive painters. Henri Rousseau was the first and perhaps the greatest of them all. Alfred Werner has written a delightful essay about the innocent tollgate keeper in a small edition for Harry Abrams, **Henri Rousseau** (Pocket Library of Great Art, 1957), price, 50 cents. The color reproductions are beautiful and many are presented for the first time to Americans. The quality of printing and book-making is remarkable for the price. If you read this little book you will see the difference between a genuine primitive, untaught and unaware of the innocence and perfection of his style, and the pseudo-primitive who quite consciously seeks the charm and naivete of primitive art without having the qualifications. That is, to paint like a primitive, one must *be* one. This is what Rousseau was; he was childlike, although he also had the persistence and energy of an adult. He thought he was a realist. He was probably not unintelligent but he was extremely unworldly. What really matters is his work: it rises to the level of Giotto and (I hate to say this), it is much finer than Grandma Moses.

*Any book review followed by a * may be ordered through the Creative Hands Bookshop, 1912 Printers Building, Worcester 8, Massachusetts.*

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questions you ask

I am chairman of a committee from a teachers' organization that wants to sponsor a traveling art exhibit of paintings for which tickets will be sold. The proceeds will go toward scholarships for college students. Our town is the seat of a State College and even though the college has a good art department, the town itself has a cultural lag in art, the visual kind. They are very responsive to music and sponsor good musical concerts, but do nothing for art.

We would like the traveling exhibit to stimulate interest and make money too. Can you recommend a traveling show that we may have for a week or two? Our date for the exhibit is already set, April 25th through April 29th. The calendar of events was made last summer. Finding something for that exact week might pose a serious problem. There will be one large room available for showing space. Twenty-five or thirty paintings, depending on the size, could be shown tastefully.

To get the people out, the show cannot be completely contemporary, particularly the extreme abstractions. I think the people should be exposed to good modern art, but if the whole exhibit is modern they won't buy tickets and we must make some money for at least one scholarship. If you can advise me on how to handle the advertising of the exhibit also, I shall appreciate any suggestion. We expect to sell tickets to grade, junior and senior high school and college students, as well as to teachers and townspeople. Oklahoma

Oklahoma: You are quite right in believing that to secure an exhibition of paintings for an exact date might pose a serious problem. Your desire to make money for a scholarship is a worthy ambition. However, I wonder if you might want to consider other ways in which you might emphasize art and also secure money to help a student. Why not seek the assistance of your nearest college or university? Perhaps the faculty would lend some of their pictures for such a venture. In this way you might secure quality art work and keep the transportation cost and the insurance at a minimum. These two items could absorb all the money you might secure from the sale of tickets. In your library you might see copies of art magazines and there see lists of exhibitions. For example the September, 1959, Art News has quite a long list.

Had you given thought to the possibility of having art films or of having a showing of slides? Perhaps your regional art association has sets of slides which are loaned without charge to members. Might it not be possible to secure the service of some faculty member who would use slides

and discuss painting? This might well be a much more stimulating kind of emphasis on art than to hang paintings and hope to sell tickets for admission. For your advertising you might pay a capable college student to design an attractive placard that could be reproduced in quantity through silk screen. In addition, you could have some member of your group contact each social or service club to tell them about your plan and your hope. This is a big undertaking that will require much careful planning and a great deal of follow-through. I would be very much interested to have you write us about the success of your venture.

I enjoyed the article "Designing With Stained Glass," in the December, 1958, issue of the School Arts. Please tell me where I can buy broken pieces of stained glass. Also what company handles blue print paper. Thank you. Nebraska

You might look in your church journals for advertisements of companies that manufacture or design stained glass windows and write your inquiry to them. You could inquire of glass manufacturing companies such as Corning Glass and Blenko. A trip to your nearest department store with questions may bring the information you want and even a few pieces of broken glass from their stock room. Then there is always the town or city dump for the direct collector! The hardware and furniture stores may let you gather bits and pieces from their stock or storage rooms. Would clear lucite and colored plastics be of help for the uses you have in mind? When you see an article of special interest in the magazine why not write directly to the author to inquire about materials? They would be happy to learn of your interest.

The Boston Blue Print Paper Company, Boston, Massachusetts, is one of the large companies in this business. Architects make use of Ozalid prints, too. The prints are exposed in the same way as for other contact processes. You can select Ozalid type paper to produce black, maroon or blue lines on white background. This makes the prints more flexible and usable because pencil notations of words or lines can be easily read. This paper is sensitized and the method of printing is similar to that used for making blue prints. The prints are developed in controlled dry ammonia vapor.

Large cities have firms which sell blue print supplies for architects, and often do the actual printing for them. In smaller communities a local architect could supply a source.

Keeping in Line

EDITORIAL



One of the most thoughtful editorials to appear in our hometown newspaper, the Buffalo Evening News, was that of October 12, 1959, entitled "Accenting Conformity." The writer commented on the problems of the schools in their efforts to communicate with parents, and discussed a new type report card to be used by the local schools. The editorial read, in part, as follows.

"Hereafter first through third graders will be rated on thirteen habits and attitudes. The items, on which Johnny will be checked along with his subject grades, will specify his performance

as a cog in the educational wheel thus: whether he works quietly, prepares work neatly, finishes work on time, follows directions, listens while others speak, obeys the rules, gets along with others, is polite, is neat and clean, accepts criticism, makes good use of time, works to best of ability, and helps care for the school. This is an imposing list with respect to Johnny's conduct in school, but the thought plagues us that this perfectionist mold could create a crop of paragons without much individual gumption—a common denominator in which dull uniformity and quiet conformity are the ideals instead of fanning the spark of individuality. Nowhere in this catalog of virtues is there a place for a Tom Sawyer or a Thomas Alva Edison; no place, in short, to rate a six- to eight-year-old on creative enterprise, initiative, enthusiasm, and independence of thought."

We have heard of a school where the *Permanent Records* of small children may include such statements by the teacher as: "Henry is finding it difficult to keep within the lines in his coloring" or "Helen is improving in her ability to stay within the lines." Whether the lines are on coloring books or workbooks, or painted on the floor, too often the child who loses his identity and individuality by following the lines meekly and carefully receives recognition far out of proportion to its actual significance. Keeping within the lines is more of an attitude than an ability, and we must be careful that we are not developing attitudes that will make mediocre citizens instead of good citizens. The adult who adheres to the party line without constant appraisal of the rightness of the party line is a questionable citizen. Those who follow blindly and unthinkingly the lines set down by others are fit subjects for dictators, clay in the hands of party

bosses, potential members of gangs and wolf packs.

I heard of a first-grade girl, in relatively recent times, who got paddled for getting out of line in the hall to get a drink. In my own early school years, we had lines painted down the hall, over the steps and on the sidewalk. Our teacher used to slip behind us when we were marching out and shake any of us who got on the wrong side of the line. The fellow who marched back of me used to make sure the teacher was out of sight and then he would start to shake me from the rear. I didn't dare look back for fear it *was* the teacher. Then one day I decided I had had enough. I quickly turned around and gave one healthy kick without looking at the anatomy involved. Yes, it *was* the teacher.

One hundred years ago a noted educational philosopher, John Dewey, was born in Burlington, Vermont. Few realize that it was so long ago, for many people still hold him responsible for what they consider the ills of education. Through the years his philosophy has had a tremendous impact upon the schools. Inspired and sparked by his ideas, education today is far different from the authoritarian methods of the past which could only breed conformity or rebellion. The progressive education movement, which grew from his teachings and those of similar minds, is still on trial or dead and buried, depending on how you look at it. Whether we agree with everything in Dewey's philosophy or the changes it brought about in the curriculum, it has left with us one outstanding concept. And that is that children are people, not simply resources and commodities. And people are inherently different, each with his own special talents and feelings, each with his own personality and potential.

When we are inclined to be annoyed because someone speaks without raising his hand, or the thought of a child throws our lesson plans out of kilter, let us be sure that he doesn't really mean to be mean. It could be that he has an idea, a conviction that just won't be stilled. Let us look beyond the way he presents his ideas to see whether he really has an idea to present. Most gemstones look rather unattractive until they are polished. It is our function as teachers to help polish these stones. Any lapidary worker knows that compounds that polish one stone to perfection may not work as well on a different kind of stone. We can't very well change one stone into another, but we can seek the best kind of individual polish on each individual stone in our care.

D. Kenneth Winebrenner

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